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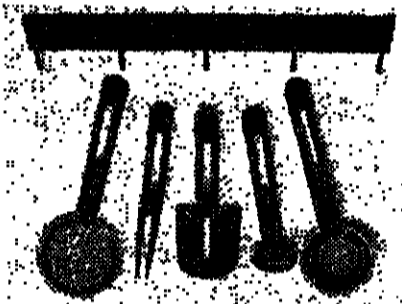
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On the cover: Puppeteer Eric Smith carries the head of King Mustafa for his puppet opera. Photograph by Lester Jay Millman.

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Talking about terror

The Post's IAN BLACK meets five of the 700 delegates to the international conference on terrorism, held in Jerusalem this week.

"ALL OVER our tortured planet," wrote British author Paul Johnson several years ago, "there are millions of peaceable and intelligent men and women of all religions, complexions and races who are praying that the resources of civilization are not exhausted and that the Brezhnev and the Amins, the Gaddafi and the Maos, the Arafats and the O'Sadists will not be allowed to take over the earth."

Some of these people — most of whom, in the way of the world, were white male Caucasians from Europe and America — found their way to the Jerusalem Hilton Hotel this week to discuss the problem of terrorism in our time, and to propose possible solutions to it. The three-day gathering was organized by the Jonathan Institute, named after Yonathan Netanyahu, who fell during the Israeli rescue mission to Entebbe Airport in July 1976.

Some of the participants were the technicians of anti-terror, quiet and efficient people who spend their lives in the relentless pursuit of the enemies of society; others political leaders who seek to reconcile the rule of law and order with the traditions of democratic nations; others simply men of conscience, pained by the moral cowardice and degeneration represented by the increasing acceptance of international terror.

Johnson, who looks typically English with his ruddy complexion and mane of hair, traces the philosophical roots of the current climate of violence back to some of the 19th century German philosophers and — more recently — to the works of Martin Heidegger and Jean-Paul Sartre. A seminal text, Johnson argues, which has been widely read by young, politically minded people in both the Third World and Europe, is Franz Fanon's *Les Damnés de la Terre* (*The Wretched of the Earth*).

Fanon, who wrote his book during the FLN's revolt against French rule in Algeria, believed as Johnson puts it "that it was better that a colonized people should attain liberation by violence than by being handed it on a plate." This view, Johnson argues, with its ramifications for non-colonial situations, "is a great defeat for civilization."

The "social contract" philosophers of the 17th century, Thomas Hobbes and John Locke, says Johnson, pushed mankind onto a higher plane of existence when they argued that politics is a perfectly viable alternative to violence. "The view that violence is part of politics, or a substitute for it, is a moral regression — the return of the devil."

"Civilization" suggests Johnson, "has to be fairly ruthless in defending itself," and, he stresses, "it is entitled to be fairly ruthless." It is extremely important, he thinks, "not to feel helpless about terrorism. It can never be entirely defeated. But it can be contained."

Johnson concedes that in the last analysis the defeat of the devil of international terror is a technical question, of cutting off inter-organizational links, of exchanging information. "But I don't think that you'll get that until you have the correct moral attitude. The battle is ultimately in the area of morals."

He recalls caustically how, several years ago, at a time when nearly 100 people were injured by an IRA bomb outside the London Old Bailey, "one of our liberal newspapers" — he declines to say which — "was waging a campaign about the fact that IRA prisoners in the Long Kesh detention centre were not getting enough blankets."

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Horchem acknowledges that the subject of counter-terror and the techniques it requires are especially sensitive in Germany because of the country's Nazi past. He believes, however, that criticism of anti-terrorist methods — expressed in the recent film *The Lost Honour Of Katharina Blum* — is supported by a well-organized disinformation campaign by the Soviet KGB and its Cuban little brother, the DGI. "They didn't start the campaign," says Horchem, "but they've jumped onto the bandwagon," he explains.

A lawyer by training, Horchem speaks in a matter-of-fact manner about names and groups which have captured the imagination of the world with their spectacular acts of terror. "The peak of West Germany's terrorism," he opines "is now behind us." Of the three bands that have operated in the country in the last few years, only the Red Army Faction (RAF), better known as the Baader-Meinhof gang, still has any sting. And of 40 active terrorists living underground, mostly cloaked by the anonymity of major cities, 30 belong to the RAF.

West Germany's counter-terrorist forces are on top of the enemy, Horchem states. He knows — with astonishing (and encouraging) precision — that there are 160 terrorist supporters — as distinct from active operators — waiting to go underground. "We know the names, we know their activities, but we don't know what they'll do next." This is more than frustrated pride. Lives may be at stake. "When the future killers of Hans Martin Schleyer went underground, we knew three days before. But we didn't know where they would go or what they would do," Horchem says grimly.

The ideological self-justification for the terrorists' activities — Marxism-Leninism and Maoism — is "withering away," Horchem believes. The members of the RAF, he says "believe simply that they have to destroy our society before they build another, better one."

"No," he declares, "we are not fighting a war against terror. We are protecting society against possible future terrorist outrages. If they don't attack, if they fade away, we'll be happy to see them disappear."

PAUL JOHNSON, in a pre-conference interview with *The Jerusalem Post*, developed his theme that contemporary terror places liberal societies on the horns of a difficult dilemma. "If they wage war on terror," he argues, "they are in danger of damaging their own liberalism. But if they place the perfection of their own liberalism first, then they may well fall victim to terrorism."

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Another recent issue which disturbed Danforth was the decision by the U.S. government to modify the diesel fuel allocation system for truckers who held a strike that was accompanied by acts of random violence. Both incidents, he argues, make the following point: "when a government tailors its foreign policy according to where the trucks are. When violence in a truck strike appears to yield a change in governmental policy, then the values of democratic society have been compromised and the strategies of those who use force to accomplish their purposes have been validated."

A close friend of Israel, Danforth, who is both a trained lawyer and an ordained Episcopal priest, was responsible for introducing

legislation into the Senate which declared national days of remembrance for victims of the Holocaust. He is well-informed about political life here and observes that the country is a thriving democracy that provides a platform even for the most unpopular and non-consensual political views.

IT IS this characteristic of democracy, he told *The Post* in his room at the Hilton, filled with fruit and flowers sent by friends and admirers, that makes terror a crude substitute for the political process, anathema to liberal societies.

"Sensitivity to civil liberties is an essential ingredient of democratic society," says Danforth. Yet, he warns, "unchecked terrorism is, by itself, a threat to the values of such a society."

Danforth, a tall lanky man with a deep bass voice that exudes authority, is critical of his own country's policies. He believes that domestic weakness on violence undermines the national will to combat terror.

"Some time ago," he says, "I was puzzled by the policy of our administration with respect to Rhodesia, and especially with respect to what I saw as a bias to guerrilla forces operating from bases in neighbouring countries." An enquiry to a very high administration official, he relates, "met with a disarmingly frank response. 'That (the countries neighbouring on Rhodesia) is where the guns are.'"

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ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The viewpoints they hold are their own. We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles. Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, JERUSALEM.

GETTING TO KNOW ISRAEL

Many new immigrants experience a common problem, especially once they have managed to find a job, move into a new home, overcome the hurdles of red tape, etc. When the dust finally settles around them, they realize that although they have adopted Israel as their country, they really don't know it very well. When their friends who have been here several years — or their sabra relatives and acquaintances — get together, conversation often revolves around events in modern history and where they took place. Sometimes biblical references and place names are interjected into a discussion — ever so casually — and the new immigrant, desperate to feel a part of it all in his chosen land, feels more left out than he ever did in New York, London or Johannesburg.

If you can identify yourself in such a situation, rest assured that the solution to your problem is not only simple but both fascinating and enjoyable. To begin with, you should determine to get acquainted with the country from Meulis to Sinai, while of course remembering to explore your own environs thoroughly as well. Society for the Protection of Nature You can join various excursions organized by tourism companies, such as Egged by United Tours, or those arranged independently by travel agents if you are willing to forgo air-conditioned buses or hotels, carpeted dining rooms, and the like, you should definitely become familiar with the Society for the Protection of Nature. Membership (at a nominal fee) provides you with the opportunity to visit the entire country, accompanied

by excellent guides and at very reasonable prices. Many day trips are completely free, as are the Shabbat walking tours held frequently in all parts of the country. Whether you are enthusiastic about marching 30 kilometres a day, or prefer to travel by bus, if your passions include archaeology, flora and fauna, caves and just plain sight-seeing, you will really fit in with this group. Accommodation for overnight trips is usually in youth hostels, affording you an additional opportunity to meet new faces, glimpse new horizons. Israelis frequently vacation in these inexpensive hostels, many of which permit families to remain together; others, however, insist on separate dormitory-type arrangements for men and women. You'll get new ideas for budget weekends away from home, once you have decided which area of the country is your favourite — the desert, the seashore or the mountains. As small as Israel is, geographical variations exist to suit every taste. What to Bring and How to Dress When you register for a day-long or longer trip, be sure to find out whether you need to bring food with you. Sometimes excursions are to very out-of-the-way places with no cafeterias or kiosks for miles around. You must bring a water canteen and a hat for the sun — even if it doesn't look like a hot day to you. A cotton scarf is very handy to have, whether to tie around your neck, to keep dust out of your nose and mouth, to prevent sunburn, etc. Dress comfortably and casually. Good walking shoes are essential. Remember, buses can't pull right into the grotto or wadi your guide may want to show you. Even those tours marked "easy" involve some footwork. Making New Acquaintances Once you are at your meeting place, or riding on your bus or truck, don't be shy. Start up a conversation. Chances are the person sitting next to you is a real veteran, and most of these nature enthusiasts love a good talk. You'll probably be regaled with stories about the Hagana or Etzel, or else they'll tell you about their own slyah 20 — or maybe 40 — years ago. While there are hard-core veteran nature lovers on all trips don't get the idea that this is a clique or closed

group. You can go with your husband or wife, your friends, your older children or all by yourself and still feel good about what you are doing. There are many loners (voluntary or otherwise) who find the fresh air and exhilaration just what they need. Additional Benefits Additional membership benefits include a subscription to the Society's journal, which recently has been made available in an English edition. Here announcements of future activities — including conferences, lectures, slide-shows — are listed. You can also read articles on which type of wild mushroom is edible, the leopards that live in Galilee, and the kind of underwear life that exists off our seashores. Presentation of a membership card also entitles you to reduced rates at many of Israel's national parks and tourist sites. Addresses Addresses of Society for the Protection of Nature headquarters in the country's four major cities are: Tel Aviv: 4 Rehov Hashlofa, Tel. 03-335083. Jerusalem: 13 Rehov Helene Hamolka (in the courtyard of the Ministry of Agriculture), Tel. 02-222367; Haifa: 8 Rehov Herzliya, Tel. 04-511448; BeerSheva: 16/10 Ben Yehuda, Tel. 067-75808.

Other Groups Many other groups offer you an opportunity to get acquainted with the country, and should not be overlooked. The Moadon Haolah organizes tours and conferences, especially designed for new immigrants. Guides speak in easy Hebrew. Many *tiyulim* coincide with school vacations, and are suitable for the whole family. Upenim offer government-subsidized trips. Local municipalities frequently sponsor walking tours. (D.L.)

Communicated by the Ministry of Immigrant Absorption

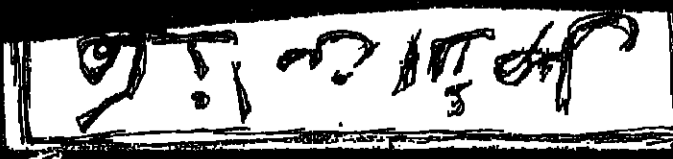
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(Continued from page 5)

Italy. Italy is in the news today more often than not because a businessman has been shot dead in a Turin street, or an anonymous phone caller has claimed responsibility on behalf of the Red Brigades for the kidnapping or maiming of a prominent industrialist, politician or other member of the Italian establishment.

Like Germany, Italy's recent fascist past makes counter-terror measures especially susceptible to criticism. But not that many countries in the world have lost their senior statesman — like Aldo Moro — to the Clockwork Orange violence of the terrorists and a majority of responsible Italians are determined to resist the erosion of their society by the lunatic fringe.

Manlio Brosio, his country's former ambassador to the U.S., the USSR, France and Britain, as well as former NATO secretary-general, prefers to take a pragmatic approach to terror, and not to talk about "the collapse of Western civilization" or participate in the apocalyptic doomwatching indulged in by some other participants in the conference.

"As far as practicalities are concerned," Brosio believes, "there is now a strong and widespread conviction in Italy about the unacceptability of terror and a deep revulsion for the phenomenon." He is satisfied that the government, which recently appointed a Carabinieri general to handle counter-terror, is doing a good job. More could be done, but he adds quickly "this is far easier to say than do."

Brosio does not believe that terrorism will be easily or quickly eliminated. He is encouraged, however, by international agreements and conventions, such as the one signed in Strasbourg in 1977 concerning the extradition of terrorist suspects. He believes that cutting off the international links between the various organizations must be a primary target for the democratic West.

The former diplomat, now elderly but still lucid and impressive, notes that in Italian history a strong revolutionary tendency has always run alongside the democratic tradition. But he does not indulge in metaphysics about the issue, takes a down-to-earth approach to the problem of terror, and points to its specific roots.

"They opened the schools and the universities to too many young people who did not find worthwhile jobs and they don't even have the mental preparation to support the burden of this culture. They remain out of place, completely isolated. Instead of becoming good technicians and start preparing for practical work they fill their heads with half-digested theories and become restless and dangerous."

Brosio dismisses claims of a coherent purpose behind contemporary Italian terrorism. "They are not linked to any definite political movement and they have no specific political purpose for or against one idea or another. They are against the state, against all authority, against everything, for nothing."

SALT II is on the way, the sociologists write of the convergence between the social structures of the democratic West and the Soviet Union. But for British journalist Robert Moss, the Cold War is alive and well and thriving on the encouragement of



Britain's Paul Johnson



West German Hans Josef Horohem



Senator John Danforth (U.S.)



Manlio Brosio of Italy



London editor Robert Moss

It was pointed out to the official, Moss says "that there was no hope on Libya because of oil, the sale of Boeing, contracts etc., and that similar factors were true for Iraq as well." The official's superior told him, Moss relates, with a none-too-delicate irony, "that although he had hoped something could be done on South Yemen, he feared that because of the planned sale of some second-hand crop dusters nothing could be done on that front either."

Moss is especially interested — and he acknowledges that there is a speculative element involved here — about the extent to which the Soviet Union actually targets terror groups to specific areas. He cites the plan, discovered earlier this year, for Falah groups to blow up fuel depots in West Berlin. "You might say that it was in Palestinian interests to bring home to the Western public the continuing use of the oil weapon as a political lever. But you could also note that it was planned at the exact moment that the Russians were drumming up a lot of noise about Berlin."

The Australian-born journalist — he is also a columnist for the Conservative London Daily Telegraph — agrees with Horohem that the Soviets are trying hard to undermine Western morale. He points out that CIA defector Philip Agee is now living in Hamburg and advising West German leftists on how to blow the cover of their security services — by publishing lists of agents, locations of premises etc. — as he helped weaken the CIA, his former employer. Moss also says that Agee has been in close touch with the Cuban DGI ever since he quit the CIA.

"The Cubans," says Moss, "are a good cutout, because American liberals tend not to identify Cuba with the Soviet Union — even though there is abundant documentation of the infiltration and supervision of the DGI by the KGB. There's still a romantic image of Cuba as a sui generis case of revolutionary war against the imperialist 'pigs,' and anything that appeals to American self hatred goes down well in the U.S."

The PLO, Moss explains, is regularly used as a "surrogate" for the KGB. This is especially true of Iran, where the Palestinians acted as liaison between Khomenei's "Islamic revolution" and the guardians of another, petrified, revolutionary ideology in the Kremlin. The PLO might, he thinks, be encouraged to play a similar role elsewhere. In Uganda, Moss notes, the Palestinians "served as the shock troops for the KGB in an area where it was not profitable for the Soviets to expose themselves too much."

Moss believes passionately that the establishment of a Palestinian state, which would provide the PLO with a base would serve to accelerate this process. "Given an escalation of the frustration — and there's nothing like getting part of what you want to make you demand the whole thing — I'm full of gloom."

THE PICTURE is indeed gloomy. But the gathering of some of the world's most prominent anti-terror experts in Jerusalem this week, the massive exposure given the conference by the Israeli and international media and the fruitful exchange of views between participants all strengthen the hope, so eloquently expressed by Paul Johnson, that the resources of civilization in dealing with its greatest modern enemy are not yet exhausted. □

SOMETHING serious seems to be afoot in Syria.

Twenty military cadets are cut down in their classrooms. The regime blames the Moslem Brotherhood for the murders and launches a crackdown on the secret sect. Rumours of an assassination attempt on the life of President Hafez al-Assad's brother are reported. Stories of further violence are circulated.

Syria's sending Miges to engage the Israel Air Force over Lebanon is widely seen as an attempt by the regime to bolster its public image and to divert public unrest. The defeat in the dogfight is followed by sabre-rattling in the press and martial music on the radio. In the last week, hundreds of "spontaneous" telegrams and numerous "voluntary" delegations flood Damascus to express support for the regime.

Just how serious the unrest in Syria is remains impossible to determine, because of the spotty information which gets out of that country. Those who therefore claim that Assad's record 10-year reign is nearing its end are probably engaging in wishful thinking.

But one thing does seem clear. At the root of the reported trouble in Syria is the serious tension between the orthodox Moslem majority and the small community known as the Alawis.

Members of the Alawi minority happen to rule Syria. Orthodox Moslems claim that this small community, like the Druse, is not Moslem. And Syria's constitution, they point out, specifies that the president of the state must be a Moslem.

President Assad was born an Alawi. Most of the top members of the ruling Ba'ath Party are Alawis. The upper echelons of Syria's military belong to the same minority community. And the 20 murdered cadets were all Alawis.

THE ALAWIS in fact were long considered a separate community in Syria. In 1921, a special autonomous Alawi region was even established by the French Mandate authorities as part of a short-lived federation plan. In any event, Syrians long regarded the Alawis — and apparently still do — as the most backward element in the entire Syrian population.

Nevertheless, Alawis were prominent in the Syrian revolution of 1963 and consolidated their hold on the country in the revolution of 1966. Since 1970 the Moslem state of Syria has been firmly in the grip of the Alawi minority.

Many orthodox Moslems, however, still privately score Alawis as rude peasants — and pagans. And this attitude quite possibly has been the cause of the periodic unrest in the country. To make matters worse, Alawis in the government and the military have been divided into bitter factions ever since the Alawis came to power.

Among the more extreme leaders of the 1963 revolution was Maj. Gen. Salah Jadid. Like his fellow officer Assad, he was an Alawi from Latakia. Jadid became chief of staff, while Assad was named commander of the Air Force. Political power, however, was in the hands of orthodox Sunni Moslems, chiefly Ba'ath Socialist Party leader Amin al-Hafez.

Tensions between the Alawi chief of staff and the Sunni political leader arose almost immediately. Jadid was eventually forced to resign from the army, but he stayed within the party. Through a series of intrigues which culminated in the revolu-

The Alawi angle

Recent reports of internal conflict in Syria have pointed to differences between the country's Sunni Moslem majority and the Alawi-dominated regime of Hafez al-Assad. But who are the Alawis, and how did they rise to power? MOSHE SHARON looks at the small but influential mountain community.



The two most prominent Alawis in recent Syrian history are President Hafez al-Assad (above), and Salah Jadid (bottom right). Jadid is shown, in a 1969 photograph, sitting next to then-President Nur e-Din al-Atassi. (UPI)



tion of February 1966, the Sunni al-Hafez was forced out. A new, more radical Ba'ath leadership was established, with most of the earlier group either arrested or forced into exile. Jadid held the reins. His new minister of defence

was Hafez al-Assad.

It wasn't long, however, before these two top Alawis were trying to outmanoeuvre each other for control of the country. Assad in power. But bitterness One by one Jadid's chief supporters were eliminated, and in a

"mini-revolution" in 1970 Jadid himself fell. Assad was confirmed president the following year. Periodic purges of the army kept Assad in power. But bitterness remained among the defeated revolutionary factions — and es-

pecially among the unseated Sunni leadership.

Moslems were still strong enough in Syria to see to it that the new constitution of 1973 specified a Moslem as president. Aware that Moslem believers formed his chief organized opposition, Assad made it known that he regarded himself a Moslem. This failed to satisfy his critics. He then announced that he had undergone the equivalent of a conversion and now could call himself an orthodox Sunni Moslem.

Many of his opponents, however, maintain that Assad is still an Alawi, which they feel is something else again.

THE ALAWIS have been known by this name only since the end of World War I. Until then they had been known as Nusayris. This community differs from the others in Syria in that it is concentrated almost entirely in one region — the region of Latakia, on the Turkish-Syrian border.

Some live in the province of Alexandretta, ceded to Turkey in 1939 and some live in the province of Homs. But the bulk of the community is concentrated in Latakia and as such, constitutes a regional community.

The Alawis are estimated at about 600,000, or just over 10 per cent of the Syrian population. They constitute the largest minority group in the country. The next largest is the Druse, who number about 180,000, or 3 per cent of the population. Various Christian sects make up another 10 per cent. The Alawis inhabit mountain villages in the province of Latakia, where they make up two-thirds of its population. In the town of that name, however, they are a minority. The general population has long looked down on these hill people.

For generations, the Alawi peasant existed within a harsh feudal system serving two masters. One was the landlord who was usually a Sunni Moslem (occasionally a Christian) to whom he had to pay a large part of his crops. The other master was the head of the tribe to which he belonged.

Between these two he lost four-fifths to seven-eighths of his crop. In such a way one can fully understand both the economic and cultural deprivation of the community, accentuated by internal social and religious division.

THE FRENCH encouraged minorities to join their Levant Forces as a counter-balance to the majority Sunni Moslems. The latter generally declined to serve the colonials who were denying Syria its independence. In this way, the ratio of Alawis who became army officers was much larger than their representation in the general population.

An army career was virtually the only way an Alawi could ever advance himself. Similarly, Alawis joined the Ba'ath Socialist Party because of its emphasis on secular and national, rather than Islamic goals. So it was that when Syria finally gained independence in 1945-46, minority Alawis found themselves in commanding positions of the army of the fledgling Moslem State.

The recorded history of the Alawis begins in the 11th century, although the sect was already well established by then. Its earlier history is a matter of debate among scholars. Their name then was Nusayris. Some say, it comes from the mountain around which they lived — Jebel Ansariyah — though some say that they gave their name Ansayris to the mountain. (Continued overleaf)

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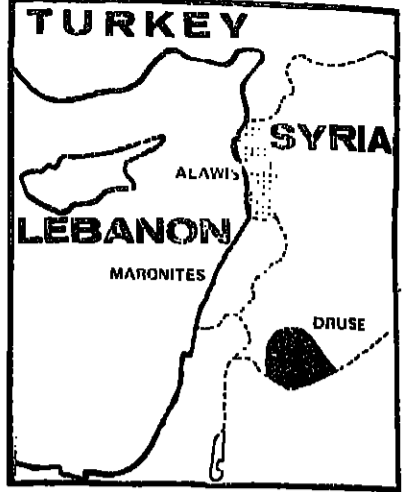
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(Continued from page 7)

tain. However, there is no question that they came into being as an independent sect under the influence of one of the extreme Shia sects (the Isma'iliyya, which developed the veneration of Ali ibn abu Talib, the fourth Caliph, cousin and son-in-law of the Prophet Muhammad, to a degree of worship. Regarding Ali as the incarnation of God, his followers came to be known as Alawites.



Born under the influence of the Isma'iliyya, which emphasizes esoteric interpretation of text and theories of divine power in humans, the Alawis developed the ideas of God's incarnation in human form to the extreme. It is therefore not surprising that the Moslem religious establishment regard them as heretics. Some even go as far as calling them pagans.

The fact that they so strongly adhere to the idea of divine incarnation brought about the appearance of numerous messianic leaders. One of these was Suleiman al-Murshid, who, in 1823, presented himself as the embodiment of God or the embodiment of one of the many divine figures of the Alawi religion.

His charisma won him many adherents. By 1945 they were estimated at 50,000. He was called *Ar-Rabb*, which means the Lord, or the God. He created an army or better, a large armed gang, took over villages in the Alawi areas, and spread terror.

It seems that, following their policy of *divide et impera*, the French, at least in certain periods, cooperated with him. Although he lived recently many details concerning both his personality and activity are unclear. The height of his activity was between 1948 and 1946.

At the same time he was also a member of the Syrian Parliament. In 1944 he was put under house arrest by the Syrian authorities for leading his gangs. He was freed in 1945 when he declared that he was for all-Syrian independence.

But in 1946 he renewed his terrorist activities in the country. He formed in a way the unofficial terrorist flank of the more moderate Alawi political leadership, which on the eve of full independence sought to secure autonomy for the Alawi region.

Marshid's terrorist activities compelled the Syrian government to take harsh measures against him. God or no God, he was caught in December 1946 and on December 12 he was hanged.

His adherents still believe that he is not dead and are awaiting his second appearance. Meanwhile, they say that his spirit has passed to his son Fatih, who for a while was active among the Alawis after his father and who had a group of followers who believed in his divinity.

At the end of 1951 another "God" appeared in the Alawi region. This time it was Mujib, another son of Suleiman al-Marshid. Once again his appearance brought about terrorist gangs and attacks on security forces in the Alawi region. Mujib was shot and killed by a Syrian officer in December 1952.

Historically divided among themselves, culturally backward, and discrete from the general Syrian population, the Alawis never succeeded in creating a coherent and independent community for themselves. The irony is that they have succeeded in seeing members of their community become the rulers of the entire country. Whether they can withstand the pressures of internal conflict and majority Moslem resentment to maintain that power remains to be seen.

The author, who teaches Arabic history and literature at the Hebrew University, served as Prime Minister Begin's adviser on Arab affairs.

WHEN THAT boatload of ethnic Chinese refugees took to the sea at Saigon at the end of last year, none of them thought of Afula as their destination. Now, less than six months after their arrival in the "Capital of the Jezreel Valley," they have settled in like any other group of new immigrants.

Indeed, judging from the profusion of smiles that light up the apartment building at 1846 Rehov Yitzhak Sadeh in Upper Afula, where most of them now live, their absorption must be a major success story. There is always the chance that the smiles are but a sign of the "Inscrutable East," perhaps veiling doubts and fears. But talking with the newcomers gives one the impression of a group of people grateful to Israel for having taken them in, working hard to improve their lot, and preparing to welcome relatives who are able to flee Vietnam.

Incredibly, Afula has a resident, Mrs. Hana Horetz, who speaks fluent Chinese, being Chinese born, and she has been instrumental in helping the 104 refugees to settle in. The original group comprised 17 families, a small number of unattached young men and women, and three widows.

Three of the families have moved to Tel Aviv, where the fathers, all of them TV technicians, are employed at the Tadiran electronics factory.

Of those remaining in Afula and settling in at Rehov Yitzhak Sadeh, a short distance from the Absorption Centre where they were lodged on arrival, 18 of the men are now working in the Automotive Industries Ltd. vehicle assembly plant in Upper Nazareth. An English teacher is studying Hebrew to become a teacher again. Two others work at the big Tuva Dairy at nearby Tel Yosef, where seven of the women also work to augment the family incomes.

Asked where they work, the Tuva employees invariably answer "Cheese," with a smile. Cheese seems to be an easier word for them to pronounce than "Tuva" and indeed it precisely describes their work, cheesemaking. Two other women, trained nurses, have joined the Afula Central Hospital. As Mrs. Horetz stresses, "Every one of them willing and able to work has found work."

JUST HOW willing and able we found out at the auto plant in Nazareth, where manpower chief Yitzhak Bahat has only one word for them: "Excellent." He assured us that he was ready to take another 100 Vietnamese right away, if more are brought in by the government.

Bahat told us that the men started working in the plant in February, only a few weeks after their arrival. "They work every minute of the prescribed working time and display none of the shirking that one is used to in Israeli factories."

Their fellow workers, Jewish and Arab in the 720-man plant, have great respect for them, "because they really work," though they have made it clear to the management not to expect similar efforts from them.

The Vietnamese were taken on as unskilled workers and have been trained to work in every department of the big plant, which makes vehicles for the army, assembles Ford Escorts, Transit vans and medium trucks and is about to assemble heavy trucks, 'top.

At home in Afula

YA'ACOV FRIEDLER sees how the Vietnamese who arrived in Israel last year have settled in.



(Above) Lila, the Vietnamese sabra, in the arms of neighbour Mordchaal. (Below, l to r) Truong Huan Bang at work, in the Hung's kitchen. (Zvi Rogov)



namese is the language barrier. Their Hebrew is very spotty. At work they make out by manual exploration. But they are hard to interview.

Quan Han Ty, 18, one of the car assembly men, does speak English. His parents are still in Saigon, because their gold stuffed to buy only him and his brother out. Quan was a commercial school student in Saigon, and hopes eventually to resume studies in Israel. But first he is concerned with earning enough money to bring his brother, who is still in a refugee camp in Malaysia, and their parents to Israel.

TAKING a few valuable minutes off from assembling Escorts, Quan told me that he's fast getting used to the work, which was completely new to him, having "never worked like this before," a statement which the Vietnamese newcomers are either Buddhists or Christians, but like Quan, they are not very religious. Quan vaguely told me of one or two Buddha idols some of the families had imported from Hongkong, but when I visited their

homes no one knew about them, so that they either do not exist, or are considered too private a matter to be shown to strangers and have photographed.

QUAN is very grateful to Israel for having taken them in and has found the Israelis very kind. "They're always ready to help and to explain things to us." In this way they have found out where to go in Haifa and Nazareth to buy pork, which is an essential for their diet.

What does he think of his future? First he wants to get his family here, then he hopes to be able to go to university. He doesn't think of marriage yet. "Perhaps in 10 years," he smiles. If his parents come to Israel and like it, he'll "definitely stay here too and then I'll want to join the army" to do his duty for the country. But it all depends on his parents. "I'll go where they go," short of going back to Vietnam "unless it becomes a democratic country again."

Truong Huan Bang is 46, and one of the few with a Western-style short hair cut. In Saigon he worked in the municipal electricity department. At the Nazareth auto plant he is on the assembly line and "likes it." He has four children, aged three to nine, who attend Afula schools and has his mother and elder sister, 10 souls in all, who are housed in two adjoining apartments in the Amiguro-owned block, which they rent from the Jewish Agency.

Does he earn enough money? "There's never enough money," he smiles, taking off his protective gloves. But his sister, who is 50, also contributes to the family kitty from her work at "Cheese," though he thinks the work's too hard for "so old a woman." When I protest that 50 isn't old, he says that "Vietnamese women are already weak at 50."

Bang is a Catholic, and though he had never heard of Afula, he did know about nearby Nazareth and of course Jerusalem, from the Bible. Now that he's seen them, he finds "they're not so much different from in the Bible." He regrets that the Israeli work week includes Sundays, but catches up on his prayers at home on Saturday nights. He smiles, excusing himself to get back to his job.

IT IS NOT difficult to discover the "Vietnam Shikun" in the somewhat dismal Upper Afula quarter. Everybody will give you directions, and throw in a good word about what "nice people" they are.

Outside the building we found a group of immaculate children playing with some Israeli kids. Asked if they know Hebrew, they replied very seriously, "Kitat." After they brought us one of the older boys who knows English and was willing to serve as interpreter, we visited the two flats of the Hung family, comprising the parents, seven children, and a grandmother. Mrs. Hung told us that her husband and the eldest boy work in the car plant and two of her daughters in "Cheese." She works in "Cheese" too, but finds the work "heavy." One gets the impression that the older women work because they need the money, but the small community resents their working, though I was unable to judge why.

The apartments look like typical new immigrant flats, with bare floors, walls and light bulbs, a few pieces of mainly second-hand furniture, and an old Amcor refrigerator, purchased with their first earnings in Nazareth. On the other hand there is a smart new gas and electric range.

We searched for something "Vietnamese" to photograph, but there is nothing, with the exception of the shiny wide pants some of the women wear. They all got away from Saigon, after paying their ransoms to the authorities, with only the clothes on their backs.

IN ANOTHER flat, Mrs. Tuang Wan Ny, a young mother of a girl born in Afula five months ago, showed us around. Her husband works in the car plant and her flat has a much more lived-in atmosphere. The living room walls are decorated with posters, including one of Israel's 25th Anniversary, and a locally bought alarm clock is in evidence, to make sure that the husband doesn't miss the transport that takes the men to the Nazareth plant every morning.

The baby is called "Anila," if we got it correct, but when we first met her she was in the arms of an Israeli neighbour named Mordchaal, who had rechristened her Lila. When she started crying, Mordchaal, comforted her with a "lo lo lo."

Besides the baby he was also holding a hammer, having just come down from one of the Viet flats, where he had repaired a shutter. "Poor people, they haven't got any tools of their own yet, so I always help them with repairs. Very nice people, excellent neighbours," he told me.

Even after spending some time there it is still a mystery to me how exactly the two groups converse, because the Israeli neighbours seem to know even less English than the Vietnamese know of either English or Hebrew. A young man explained: "They'll learn. Meanwhile, we manage with hand signs and a few words."

I also wondered how the newcomers keep abreast of the news. It appears that one or two are able to read *The Jerusalem Post* occasionally, one young man listens to the Chinese news service from what he believes to be the BBC, and they pick up local news from their neighbours or fellow workers somehow. For instance they know all about the shooting down of the Syrian MIGs. The younger men who have a radio at home listen to Kol Yisrael, but only the music programmes.

MRS. FHUNG insisted that we have a glass of tea, served in a thick, cheap glass with a handle, bought locally. We expected some exotic taste, but after our polite refusals were overruled, (on looking back I can't recall how we managed to say all this to each other and understand), we found it to be quite straightforward Israeli tea.

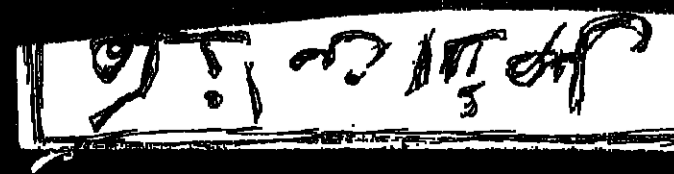
With smiles all around we made our way out, and downstairs told a young boy, in a mixture of Hebrew, English and sign language, that he shouldn't smoke, just as he was lighting up a Time cigarette.

"Ani kvar lo katan" (I'm big already), he smiled back, taking a puff.

It seems that after taking the plunge into the unknown, the Hungs of Rehov Yitzhak Sadeh have settled down.

"They want to stay in Israel," Mrs. Horetz, who is better able to judge the Far Eastern smiles, assured me. "They are quite happy and only look for the chance to be reunited with their families, preferably here."

"They hope to get them to Afula, but if the relatives go to America, Canada or France, some may join them there." □



Pulling strings

No one can complain of wooden performances when Eric Smith's puppet theatre stages an opera as part of the Israel Festival. CATHERINE ROSENHEIMER reports. Photographs: Lester Millman.



(Left) Musluft, one of the puppet stars of 'Italian in Algiers'. (Above) Composer Boaz Rotberg adds finishing touches to puppet's papier mache torso. (Below) Gruber and Smith discuss costume details.



LIKE A modern day Giacobetti, puppeteer Eric Smith has been hard at work with pen and paintbrush, hammer and chisel, designing and sculpting the heads and faces for 80 puppets, all of which will spring to life when the curtain goes up on the first night of *The Italian in Algiers* at the Jerusalem Theatre on July 10.

Smith came here "for the Summer" some 15 years ago, on holiday from his native South Africa, and has lived here ever since.

Painter, sculptor, theatre designer and book illustrator, the multi-talented artist set up his own puppet company seven years ago. To date he has done six productions, all for children, and the highly successful TV series — *Tamari's Hat*, shown here and recently on German television too.

Staging a full-scale puppet opera for adults, however, is Smith's long-time dream. It started to become a reality when the Israel Festival, the theme of which is Mediterranean this season, agreed to subsidize Rossini's "opera bouffe" *The Italian in Algiers*.

In practice, Smith says, the production is far more problematic than the creation of a live opera. Admittedly, with all the music and singing on tape, there is no danger of the orchestra playing flat, or the leading soprano losing her voice in the middle of a performance.

"But whereas we have no temperamental opera stars to contend with, we have plenty of temperamental puppet operators instead... each of whom wants to be the star!" laughs Eric.

FOR SMITH, the making of an opera means just that: making, by hand, in wood, clay, glue, papier mache, metal, thread and joint fabrics and trimmings, every inch and limb of every "performer," an orchestra of musical instruments, a full wardrobe of costumes and accessories, and five set changes.

Some of the puppets have to be made in duplicate when there is not enough time for costume changes, or where the puppets' construction is too complex to allow for changes of dress.

Eric, assisted by his six puppeteers, has been working

against the clock in his Tel Aviv studio for the past three months — often for over 12 hours a day — on what has proved to be a mammoth project.

The studio is housed in a highly picturesque "little Tel Aviv" house, close to the old Tel Aviv municipality building. There is no sign in the arched hallway at the foot of the winding stairs.

"If we advertised our presence, we would be visited by every party of school children visiting Beit Bialik, and we just don't have the time to entertain conducted tours," he explains.

He runs his company on the principle that every member must be involved in all stages of production. This makes it viable to employ them all on full-time contracts. It also gives them far more respect for the puppets. They handle them far more carefully when they appreciate the enormous amount of work which has gone into each one, he says.

FOUR OF the puppeteers, Bella Shtatov, Ilya and Raya Brandman and Esther Cogan, are recent immigrants from Russia. They

are graduates of huge puppet theatre schools in the USSR, which has no less than 120 different theatres. Trained to specialize in just one aspect, they have had to "integrate" into Israel's only puppet theatre, learning to master all techniques.

Esther Cogan was a specialist puppet designer in Russia. She has brought with her new ideas, and has also learned to manipulate puppets. When she arrived in Israel from Leningrad three months ago, she informed surprised Jewish Agency officials at Lod Airport that she wanted a job with Eric's Puppet Company. She had heard about the theatre, on a radio programme broadcast by Kol Israel 1/Gola long before her exit visa had been approved by the Russian authorities, and set her heart to working with it on her arrival here.

The whole opera production, being executed in "black theatre" technique. Invented Czechoslovakia, and called *Black Theatre of Prague*, saw it used recently at the Lod International Puppet Theatre Festival, in which his company participated. The manipulators who stand on stage, are all dressed in black, against an entirely black backdrop. Ultraviolet sidelighting (especially purchased

Bella Shtatov has also learned new art. Previously a puppeteer and amateur seamstress, she now become the company's wardrobe mistress, and sews or costume herself, using Damascus fabrics bought in Jerusalem's Old City.

The veteran member of the troupe is Eytan Zektzer, with whom we visited the studio, was busy painting the chorus, sunuchs. Designed to form a pyramid shape, it consists of figures, of diminishing numbers, fixed to rods and poles.

Boaz Rotberg, the new member of the company, hard at work in the adjacent carpentry workshop.

ILLYA and Raya were trained both as actors and manipulators, as in many puppet shows, live actors and marionettes appear together. They too have mastered the intricacies of creating and assembling the moving dolls, some close to life-size.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Haim Bernard and Michael Schneider. In English. (Hilton Hotel, tonight, tickets should be booked before Shabbat; King David Hotel, tomorrow)

ELFIDA — Greek singing star. (Binyana Ha'omah, tomorrow at 9.30 p.m.)

GALILEE GRASS — Country and blue grass music. (Tsavta, 38 King George, Thursday at 9.30)

JAZZ — Israel's top jazz artists. (Tsavta, Wednesday at 9 p.m.)

JAZZ, BLUES AND CHILLED WINE — Piano bar with Nahum Peregferkovich. (Tsavta, tonight at 9)

LES COUSINS — 1969 French film directed by Claude Chabrol. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical in English. Based on the Book of Ruth. (YMCA, tomorrow at 9 p.m.)

GAZOZ BAND — (Beit Ha'am, Monday at 9 p.m.)

ELFIDA — (Beit Shean, Sunday at 9 p.m.; Beerseba, Givat, Monday at 9.30 p.m.; Kiryat Malachi, Wednesday at 9 p.m.; Ashdod, Thursday at 9.30 p.m.)

LIFE IS NO HONEYMOON — (Hadara, Hof, tonight at 10; Pardes Hanna, Dekel, Wednesday at 9 p.m.)

HAGASHASH HANIVER — (Beit Hanan, tomorrow at 9 p.m.; Kiryat Tabor, Sunday and Monday at 9.15 p.m.)

GAZOZ BAND — (Holon, tonight at 10; Netanya Thursday at 9.30 p.m.)

IN A PANIC — (Ramat Gan, tonight at 10; Avihai, tomorrow at 9 p.m.)

ESPRESSO GENERATION — (Beerseba, Givat, tonight at 10; Totva, Thursday at 9.30 p.m.)

HAIFA

HAGASHASH HANIVER — (Shavit, tonight at 10)

GAZOZ BAND — (Shavit, tomorrow at 9.30 p.m.)

ESPRESSO GENERATION — (Haifa Auditorium Monday at 9 p.m.)

Other Towns

ELFIDA — (Beit Shean, Sunday at 9 p.m.; Beerseba, Givat, Monday at 9.30 p.m.; Kiryat Malachi, Wednesday at 9 p.m.; Ashdod, Thursday at 9.30 p.m.)

LIFE IS NO HONEYMOON — (Hadara, Hof, tonight at 10; Pardes Hanna, Dekel, Wednesday at 9 p.m.)

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ESPRESSO GENERATION — (Beerseba, Givat, tonight at 10; Totva, Thursday at 9.30 p.m.)



Luciano Pavarotti makes his final Festival appearance with the Israel Philharmonic tomorrow in Tel Aviv.

ISRAEL FESTIVAL

NABUCCO — Opera by Verdi. The Deutsche Oper Berlin, Jesus Lopes Cobos, conductor. (Casares, Roman Theatre, tomorrow at 9 p.m.; Sunday at 8.30 p.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Zubin Mehta, conductor. Luciano Pavarotti, tenor. (Tel Aviv, Mann Auditorium, tomorrow at 8.30 p.m.)

CAMERAN SINGERS — Avner Itai, conductor. Works by Italian composers of the 16th and 18th centuries; French composers of the 20th century, and a contemporary Israeli composition. Works by Rossini, Palestrina, Verdi, Massiani, Rossini, Debussy; World premiere of "Death comes to the woods" by Joe Chalkin. (Tel Aviv, Habimah, Monday at 8.30 p.m.)

CINDERELLA — By Prokofiev. Ballet of the Deutsche Oper Berlin, choreography: Valery Fanyav. (Casares, Roman Theatre, Wednesday and Thursday at 8.30 p.m.)

ITALIAN GIRL IN ALGIERS — Eric's Puppet Theatre and the Yuval Theatre in Rossini's comic opera. (Jerusalem Theatre, Tuesday at 8.30 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

BLOOD KNOT — By South African playwright Athol Fugard. Produced by the Khan. (Khan, opposite railway station, Sunday and Monday)

DEAR LIAR — By Jerome Kilty. Based on George Bernard Shaw's letters to actress Mrs. Patrick Campbell. (Khan, Thursday)

Tel Aviv

BOEING EXPRESS — Comedy written and directed by Eli Sagie. (Beit Dor, tonight at 9.30, 11.45)

CHAIRS — By Eugene Ionesco. Directed by David Ma'ayan. (Tsavta, today at 8 p.m.)

DEATH OF A SALESMAN — The Cameri's production of Arthur Miller's play. (Cameri, Tuesday and Wednesday at 8.30 p.m.)

THE DYBBUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Habimah's Large Hall, tomorrow and Sunday at 8.30 p.m.)

FRIGGS — By Motti Baharav. (Little Tsavta, Sunday at 10.30 p.m.)

HOMEWARD BOUND — The first part of Yehoshua Sobol's projected trilogy "The Days of the House of Kaplan" an Israeli version of Aeschylus' "Orestia." The play is set in Tel Aviv on November 26, 1947 — the day of the UN resolution on the creation of a Jewish State. Produced by the Habimah Theatre (Habimah's Small Hall, Monday and Tuesday)

HAIFA

HAIFA SYMPHONY ORCHESTRA — Dan Fogel, conductor. Biblical music. (Haifa Auditorium, Sunday)

Works by Rossini, Tchaikovsky, Gounod, Mozart, Strauss. (Gan Ha'am, Monday and Tuesday)

Other Towns

KIBBUZ CHAMBER ORCHESTRA — Noam Sherit, conductor. Works by Mozart, Sherrif, Debussy. (Givat Brenner, Tuesday)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

DAFINE STRING QUARTET — Haydn: Quartet in G Major, Op. 54, No. 1; Orleg: Quartet in G Minor, Op. 27. (Israel Museum, Tuesday at 8.30 p.m.)

CONCERT FOR FLUTE AND PIANO — Cohnava Pinaker and Gershon Stern. Works by Poulenc, Bach, Telemann, Vivaldi; Debussy. (Tsavta, King George St., tomorrow at 11 a.m.)

MAROEL DADI — Country and folk guitarists. (Tsavta, tomorrow at 8 and 10.30 p.m.)

RECITAL — First prize winners of graduates of the Rubin Academy of Music. (Israel Museum, tomorrow at 9 p.m.)

ISRAEL POLICE ORCHESTRA — Open-air concert. Admission free. (Khaniz Hayotzer, opposite the Citadel, Monday at 8 p.m.)

DUETS FOR VIOLIN AND VIOLA — Lynda Goldstein, violin, Wendy Karen, Viola. Works by Bach, Bartok, Mozart, Martini. (Ely GALLERY, 18 King David, tomorrow at 9 p.m.)

ISRAEL BACH SOCIETY — Thomas Fehr (Switzerland), Jacob Goldmann (U.S.).

Haifa

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FOR CHILDREN

WHAT HAPPENED IN THE LAND OF WHO — Musical play with Hava Albretein and Avraham Mor. (Heraliya, David, Monday at 4 p.m.; Givatayim, Shavit, Tuesday at 4 p.m.; Tel Aviv, Beit Hahayal, Tuesday at 4 p.m.)

THE CUP IS OURS — English Film. (Jerusalem, Israel Museum, Sunday, Monday, Thursday at 11 a.m. and 3.30 p.m.)

THE CAR HAZE — English Film. (Jerusalem, Israel Museum, today at 11 a.m.)

LITTLE RED RIDING HOOD — Puppet theatre for children with Avihai. (Jerusalem, Israel Museum, Tuesday at 3.30 and 4.15 p.m.)

PANTOMIMUSICA — Mime and classical music with Danny Lutzato. (Jerusalem, Israel Museum, Wednesday at 3.30 p.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

Jerusalem Cinemas

Commencing Saturday, July 7, 1979

ARNON
8th week
THE BOYS FROM BRAZIL
4, 6.30, 9

CINEMA 1 ON/O

in Jerusalem Cinema
Boxes 13, 16, 24 — Tel. 410087
Fri., July 6 at 2.30

THE LAST REMAKE OF BEAU GESTE
with: Marty Feldman
Sat., July 7 at 7.30, 9.30
BLUME IN LOVE
with: George Segal, Susan Anspach, Kris Kristofferson

Sun., July 8 at 8, 9.45
The new version of **WITHERING HEIGHTS**

Mon., July 9 at 7, 9.15
CATCH 22
with: Alan Arkin

Tues., July 10 at 7, 9.15
SPLENDOR IN THE GRASS
with: Warren Beatty, Natalie Wood

Wed., July 11 at 8.15, 9
ROUND OF MUSIC
with: Julie Andrews

Thur., July 12 at 7, 9.15
Lentel film
THE PARATROOPERS

Fri., July 13 at 2.30
THE DRIVER
with: Ryan O'Neal, Bruce Dern

EDEN

Le Gendarme Extraterrestrial
★ LOUIS DE FUNES
Weekdays 4, 7, 9
Saturday 7.30, 9.30

EDISON

2nd week
Sat., 7.30, 9.30
Weekdays 4, 7, 9
World Premiere

"SHLAGGER"
New musical comedy
starring the foremost trio
★ HAGASHASH HANIVER

MITCHELL

Saturday 7.30, 9.30
Weekdays 6.45, 9
Wednesday at 4

CONCORDE AFFAIR
★ JAMES FRANCIS

ORION

Tel. 222014
3rd week
The most hilarious film

ODDS AND EVENS
★ BUD SPENCER
★ TERENCE HILL
4, 6.30, 9

HABIRAH

4th week
The First War Comedy
about Peace!

with: **My Mother The GENERAL**

Saturday 7.15, 9.15
Weekdays 4, 7, 9

ISRAEL MUSEUM

For children
Sun., Mon., Thur., 11, 9.30
Friday, July 13 at 11.30

THE CUP IS OURS
Members IL18: Non-members IL20
Includes entrance to Museum

Wed. 11, 8.30:
Pantomusica
Show for children and youth

KFIR

4th week
DIZENGOFF 99
Saturday 7.30, 9.30
Weekdays 4, 6.45, 9.15

ORGOIL

2nd week
Walt Disney film
PETE'S DRAGON
Saturday 6.45, 9
Weekdays 4, 6.45, 9

ORNA

Tel. 224738
4th week
THE THIRTY NINE STEPS

★ ROBERT POWELL
★ DAVID WARNER
6.45, 9
At 10.30, 4: The Muppet Movie

RON

2nd week
Adventure and suspense film
MIRACLES STILL HAPPEN
Saturday 7.30, 9.30
Weekdays 4, 7, 9

SEMADAR

5th week
HEAVEN CAN WAIT
7, 9.15

SMALL AUDITORIUM BINYENIHA'OOMA

5th week
AUTUMN SONATA
Ingmar Bergman film
★ INGRID BERGMAN
★ LIV ULLMAN
Saturday 7.30, 9.30
Weekdays 4, 7, 9

Tel Aviv Cinemas

Commencing Saturday, July 7, 1979

ALLENBY

Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
Le Gendarme Extraterrestrial
★ LOUIS DE FUNES

CHIEN

2nd week
From Saturday
4.30, 7.15, 9.30
Walt Disney's
PETE'S DRAGON
★ HELEN RODDY
★ MICKEY ROONEY
★ SHELLEY WINTERS

CINEMA TWO

14th week
Tonight, 10, 12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

COMING HOME
★ JANE FONDA

DRIVE-IN CINEMA

THE THIEF OF BAGHDAD
7.15

BEN-YEHUDA

4th week
They couldn't have celebrated happier anniversaries if they were married to each other.

Ellen Alan
Burstyn Alda

"Same Time, Next Year"

DEKEL

23rd week
7, 9.15
MIDNIGHT EXPRESS
Based on the true story of Billy Hayes
★ BRAD DAVIS
★ JOHN HURT

ESTHER

Tel. 225010
4th week
DIZENGOFF 99

GAT

6th week
From Saturday 4.30, 7.15, 9.30
AUTUMN SONATA
Film by Ingmar Bergman
★ INGRID BERGMAN
★ LIV ULLMAN

GORDON

LA CARAPATE
★ PIERRE RICHARD
★ VICTOR LANOIX

HOD

4th week
Tonight at 10
Saturday 7.15, 9.30
The First War Comedy
about Peace!

PARIS

2nd week
Friday 10 a.m., 11 noon
10 p.m. and midnight
Weekdays 4.30, 7.15, 9.30

WEDDING
★ ROBERT ALTMAN

LIMOR

10th week
4.30, 7, 9.30
★ TATUM O'NEAL
★ CHRISTOPHER PLUMMER
★ ANTHONY HOPKINS

ROYAL

MARRIED AND UNFAITHFUL
Adults only

STUDIO

10th week
Tel. 225011
CALIFORNIA SUITE
★ MICHAEL CAINE
★ BILL COSBY
★ JANE FONDA
4, 7.15, 9.30

FELAVIV

2nd week
4.30, 7.15, 9.30
World Premiere
"SHLAGGER"
New musical comedy
starring the foremost Israeli trio
★ HAGASHASH HANIVER

ZAFON

10th week
From Saturday
★ WARREN BEATTY
HEAVEN CAN WAIT
also starring:
★ JULIE CHRISTIE
★ JAMES MASON
★ DYAN CANNON
4.30, 7.15, 9.30

RAMAT AVIV

3rd week
Saturday 9 a.m., midnight
Weekdays 7, 9.30
DERSU UZALA
by Akira Kurosawa
Daily mat. 4.30: Artists in Action

PEER

5th week
From Sat. 4.30, 7.15, 9.30
THE MYSTERY COMEDY THAT TASTES AS GOOD AS IT LOOKS

AMPHITHEATRE

2nd week
ODDS AND EVENS
★ BUD SPENCER
★ TERENCE HILL
Weekdays 4, 6.45, 9

ARNON

2nd week
Saturday 7.15, 9.30
Weekdays 10.30, 12.15, 4.30, 7, 9.30

THE MUPPETS

are on the Big Screen
A Seven Stars release

MAXIM

2nd week
Saturday 7.15, 9.30
Weekdays 10.30, 12.15, 4.30, 7, 9.30

OPHIR

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CHIEN

11th week
Based on the true story of Billy Hayes
MIDNIGHT EXPRESS
★ BRAD DAVIS
★ JOHN HURT
Saturday 7, 9.15
Weekdays 4, 6.45, 9

GALOR

10th film from Friday
10, 12.7
THE SPIDER INVASION
★ STEVE ROOBY

THE ARCH OF FIRE

★ GULIO GEMMA

SHAVIT

3rd week
MIDNIGHT COWBOY
★ JON VOIGHT
★ DUSTIN HOFFMAN
Adults only
Sat. and Tues. only 4.30
Mat. from Sun. at 4.30: The Submarine

TOBELET

Tel. 448660
Walt Disney production
MICKEY MOUSE GOLDEN JUBILEE
Saturday 7.15, 9.30
Weekdays 11, 4.30, 9.30, 9.30

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THE MYSTERY COMEDY THAT TASTES AS GOOD AS IT LOOKS

HABMAH'S new *Dybbuk* (after 57 years) under the direction of Joe Chaikin is a beautiful, profoundly moving, at moments terrifying show. It is theatre at its best, an emotional experience and a feast for the eyes.

Spirited revival

THEATRE / Mendel Kohansky

S. Ansky's play is not great drama, only great theatre. There is no profundity here, merely theatrical experience. The author, who was a folklorist by profession, delved into the customs, and beliefs of Eastern European Jewry, and wove them into a drama which is frighteningly real. I know of no other play which so forcefully impresses on the audience suspension of disbelief. Can anyone watching *The Dybbuk* doubt that there is a dybbuk?



Micky Marmor and Yehuda Elfroni in Habimah's new "The Dybbuk."

The play is a folktale, with all the simplicity and complexity of folktales. It concerns two friends who were married on the same day. To seal their friendship, they vowed that should one of them have a boy and the other a girl, the two should marry. The vicissitudes of life soon parted the two. Nissan, whose wife gave birth to a boy, died young, leaving mother and son destitute. Sender, who became the father of a girl, became the richest man in his town.

But a vow once made has its own will; fate decreed that Hanan, Nissan's son, should come to study Tora in the town where Sender lived, that he should occasionally eat at the wealthy man's home, as was the custom of poor yeshiva students in those days, and thus to meet the girl destined to be his bride. But Sender, having forgotten the vow made in his youth, looked for a bridegroom elsewhere, and found a young man of wealth and status to match his own.

On hearing that Leah was engaged, Hanan died of a broken heart. He then came uninvited to her wedding, in the shape of a dybbuk, a soul which cannot find rest, and invaded her body.

Leah's father sought the help of Rabbi Israel, a great and powerful rabbi, the story of the forgotten vow came to light, the rabbi applied the most powerful curses to force the dybbuk to leave the girl's body. The dybbuk did so, but the two souls could not separate; the girl died to join her beloved in heaven.

There is so much beauty and power in that scene that whatever follows pales by comparison. The rite is carried out by Rabbi Azriel, a man with the power to summon the souls of the dead, to command angles to do his bidding. The show's beauty is due to the set by David Groppman, a large, elaborate set which manages to be both realistic and phantasmagoric, to the costumes of Hilary Ross, and to the lighting of Nathan Penturin. There is also the new translation by Yehuda Amichal which is superior to both the Yiddish original and to the translation Hildis made in 1922.

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Alienation is box-office

FILM William Scobie

AMERICA is on a horror binge. Across the nation, a wave of stomach-churning films is drawing unprecedented summer audiences, and producing a multi-million dollar bonanza for Hollywood.

At least a dozen rival mutants, vampires, zombies and monsters are storming the box-office. But none to more startling effect than *Alien*, which has them queuing for four hours at a stretch around the U.S. Portable toilets have been put out for the crowds. Some cinemas show the film around the clock.

just 28 days, the film returned the \$15m. investment of its makers, 20th-Century Fox, playing only at "selected" big-city theatres. As U.S. schools closed for the summer, it opened nationwide at 600 cinemas and the front-office moguls began tipping it as the new *Star Wars*. (That sci-fi saga is, of course, the biggest moneymaker in film history — \$236m. to date.)

astronette. The cast, apart from Britain's John Hurt, is made up of unknowns.

Young America could not care less. "It's the ultimate gross-out, man!" was the verdict of one youthful Los Angeles cinephagor. *Alien's* monster and its sets were designed by Swiss artist H.R. Giger, a protégé of Salvador Dali. His creature propagates itself by laying eggs inside human beings. One hatches in the bosom of the unhappy Hurt, to burst forth in an on-screen wailer of "genuine intestines" and "bankable blood."

While critics praise the phallic symbolism of Giger's work, the artist pays tribute to the manipulative skills of TV-trained Scott. "He knew exactly how organic materials (Giger's monster is composed partly of animal flesh and bone) would look when photographed."

AUDIENCEs are also thrilling to cannibalistic zombies (*Dawn of the Dead*), three versions of Dracula, pollution-created killer

mutants (John Frankenheimer's *Prophecy*), eye-pouging flying silver orbs (*Phantasm*) and much more. On the horizon is another super-grosser: the great Stanley Kubrick's first venture into horror, *The Shining*.

All this Grand Guignol has some critics, as well as audiences, screaming. "Have movies finally gone too far?" demands the *San Francisco Examiner*. *Newsweek* assails "the new brutality" of films trying to compete with such contemporary horrors as Jonestown. One commentator denounces "socially irresponsible" film-makers who take pride in their "ability to nauseate."

Hollywood's response is that if America wants to pay to get sick, it will supply the emetic. Why horror? Giger shrugs. For Americans, perhaps, reality is boring. "Why do people run to see nauseating street accidents?" Alan Ladd Jr., Fox's movie chief and the man who gambled \$15m. of his company's money on *Alien*, calls the film "pure es-

capism. It hits basic emotions, fear and hate, and basic emotions don't change."

It was Ladd, 41, son of the famous actor, who backed *Star Wars* and a string of other Fox successes. Now the company is wondering how to spend all its spare change — \$130m. in cash balances, plus record profits in this year's first quarter.

Fox is snapping up bottling plants, radio and TV stations, holiday resorts — \$72m. earlier this year for California's oldest, most exclusive millionaires' hideaway, Pebble Beach. Now it's looking for a publishing house.

It's also looking after its own. Ladd earned \$2m. last year, to join the ranks of America's most highly paid executives. Of that, \$1.6m. was a bonus under the company's "production incentive plan," which allows top executives to share in film profits.

Star Wars II is due for release next year. Can *Alien II* be far behind? □ (Observer Foreign News Service)

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading To

JERUSALEM RESTAURANTS JERUSALEM RESTAURANTS JERUSALEM RESTAURANTS JERUSALEM RESTAURANTS

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EXCLUSIVE FRENCH RESTAURANT
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We are happy to announce the arrival
of our new French Chef.
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THE ONLY GEORGIAN RESTAURANT
Air-conditioned Georgian and Russian food K kosher
Bar and Entertainment
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Elegant lunch or dinner in the formal downstairs restaurant.
4 King David St., Jerusalem,
where the world's famous have dined.
The only restaurant in Jerusalem
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(former owner of Lea's Rehavia)
EUROPA RESTAURANT
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WITH THE advent of school holidays, it becomes necessary to find eating places where, by choice or necessity, one can take a child and not fear total disgrace.

Outdoor eating

We have not yet achieved that degree of standardization which provides fast food dispensers on every corner, with plastic furnishings and plastic food, all geared to the tastes of a six-year-old.

Lacking such refuges for harried parents, I prefer outdoor eating places, where waiters and customers are not too upset by a little creature running around and where the noise is more quickly dispersed. I fondly recall a temper tantrum which a two-year-old relative once had in a Rome sidewalk pizzeria. His screams were no match for the noise of the traffic.

In Jerusalem, where there was once a dearth of such outdoor eating places, some do grace to the local scene now. To be sure, the staid Jerusalemites would not be so crass as to sit out on the sidewalk, but there are a few garden cafes.

ONE SUCH recent arrival is Café Kamla (columnar) adjacent to the Arts Gallery at Rehov Rabbai Akiva, next to the Or-Gil Cinema. It has tables and umbrellas on the



MATTERS OF TASTE / Haim Shapiro

lawn and a cool indoor dining area, complete with balcony and fireplace.

Admittedly, I visited this cafe without youngsters and no I can only imagine their reactions. For example, I don't think my son would have cared for the yogurt soup with which I began my meal, although I found it deliciously refreshing.

On the other hand, I think he would have been delighted with the little crepes, with meat and cheese fillings, ordered by my companion. This dish came with a generous assortment of fresh vegetables.

When my companion decided to try the mushroom toast too, the waitress warned her that she would not be able to finish it. This proved to be true, but my companion also complained that the

mushrooms were rather too oily. I had no such complaint about the mushrooms accompanying the chicken liver platter which I ordered, complete with roast potatoes and salad with a spicy dressing. The livers, I might add, were cooked to perfection.

We ended our meal with a helping of moringue-topped apple cake, which I found a bit tart for my taste, and a very rich, creamy cheese cake. The coffee was excellent.

The bill for two came to IL295.

I DID take both of my children to the Maskit coffee shop in the garden of the shop on Rehov Harav Kook. My son had a dish of ice-cream (very creamy and good) and a soft drink and my daughter brought her own food, in a bottle.

I, on the other hand, enjoyed a very good cherry wine soup and repeatedly tasted my companion's green borscht (otherwise known as schav). The borscht was truly delicious.

While the ice-cream melted to the soupy consistency beloved of two-year-olds, I tried the salmon mousse, served covered with a dill sauce on a mound of cottage cheese. Among the vegetables was a very good and original pickled radish.

While neither cafe is kosher, the Maskit restricts itself to dairy dishes. The Kamla is open until midnight; Maskit until 8 p.m.

Incidentally, those seeking outside eating places in Jerusalem will be happy to learn that Eddle's Hamburger Garden has re-opened in Rehov Shlomo Hamalka.

I ASKED one of the proprietors at Maskit how they made the green borscht and she told me it was a mixture of lightly cooked chopped spinach, green onions, cucumbers, dill, raw eggs and sour cream, seasoned with nutmeg.

While she did not give me proportions, I would say that for a kilo of spinach I would use one egg and one small bunch of dill, mixing the egg, sour cream and cooking water from the spinach in a blender before adding the other ingredients.

My companion had the crudites,

"PLEASE," we asked at the desk of our Amsterdam hotel, "could you recommend a nice place for dinner?"

We were hungry, the little woman and I. We had spent the past three days wandering from one Dutch restaurant to another, picking them by instinct and the price list at the door. Instinct had failed us: our last meal, for example, had consisted of minced meat, served raw. A Dutch delicacy, they assured us, which is why we were hungry.

Cost what it may, we therefore said to ourselves, we've got to have some proper food for once.

"Well," said the Desk, "if you want to eat really well, I'd recommend an Indonesian restaurant."

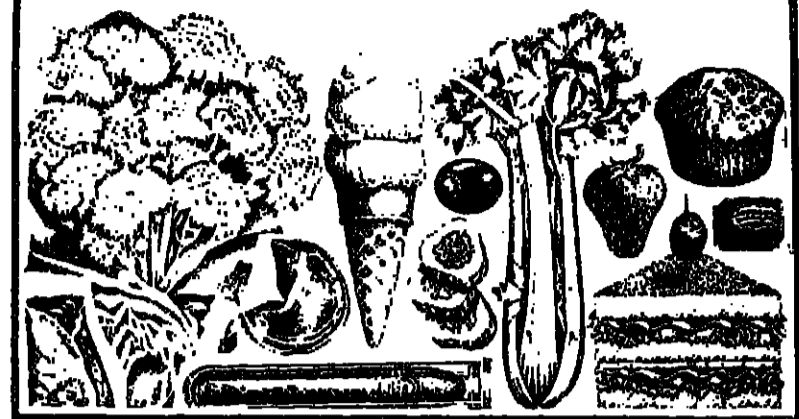
"Indonesia," I told the Desk indignantly, "doesn't maintain diplomatic relations with my country, sir!"

"These here are good Indonesians," the Desk said. "Very fond of tourists they are."

Well, in that case...

We set out for the Ball, as instructed, and joined the queue on the pavement. The restaurant, an Indonesian called Max Fleishman, took down our names and begged us to be patient, please, so we sat on the kerb with our rumbling tummies and read the foreign press.

Dutch treats



Ephraim Kishon

Columns before we were finally granted admission. Very chichi the place was: flowers, candles, the works. An army of little Indonesians, looking awfully folkloristic in pyjamas and headkerchiefs, were scurrying among the tables. One of them handed us a menu, prettily handwritten in the South Indonesian dialect, and including such titbits as *Gado-gado*, *Nasi goreng*, and *orangutan* or whatever. But fortunately Max came and told us

they'd run out of everything except their *plat du jour*, a typical Indonesian dish called *Bijetafel*. It happened to be the most expensive item on the menu, but we told him to bring it on anyhow.

WHAT FOLLOWED was a proper junket. They went and put another four tables roundabout us, added the appropriate number of candles, and some 50 plates heaped with the most luscious things you saw in all your *jours*. We apologized silently to the management and began to examine the fare.

There was roast chicken there, browned to a T and swimming in gravy, there was smoked tongue, there were tiny cucumbers, baby beets, mushrooms, sardines, broccoli — each in its own fragrant sauce — besides cakes with whipped cream, various jams, sweetmeats, and fruit. Our eyes met and signalled: a *mechais!*

"Ah," sighed the little one, "the East. The lavish East! They just give you everything they have, and you can go ahead and choose. Me, for instance, I intend to start with the turtle soup, go on to baked fish and champignons, then some melon and..."

At this point she was interrupted by a waiter with a pink kerchief, who removed our plates from in front of us.

"Me dishee you food like Indonesia," he announced with a humble bow. "Thank you."

Saying which, Finkle took a spoonful of fried rice and dropped it in the turtle soup, added a sprinkle of cinnamon, stirred in some slices of beetroot, a drop of wine, an onion or two, a smidgin of honey and a hint of cucumber.

"Hey!" I told him. "We want everything separate! Not together! Separate!"

"Me dishee you like Indonesia," said the waiter humbly. "Thank you."

The little one was staring at her baked fish, which was being seasoned with mashed bananas, celery, a lick of mustard and a dollop of whipped cream.

I RECOVERED first. I sent a furtive hand toward the chicken, which was still in the clear, and whisked it under my napkin — but too late. Finkle frowned, took my chicken away from me and dipped it into the chocolate mousse for punishment.

The little woman winced and briefly closed her eyes, then opened them and said practically: "All right, let's go."

I gazed at the mountain of mixed delight before me and nodded.

"Waiter," I said, "me padeed."

"Yes, sir."

Finkle promptly dropped his revolting activity, drew a little Indonesian notebook out of his pocket and calmly jotted down some mind-boggling figures.

"Coffee?" he asked, yet. "I said maybe next time, paid and got up. At the door we glanced back and saw Finkle remove our plates to the kitchen, there to divide the muck up into its elements again. Clever of them: divide and rule, like the British, inventors of Epsom salt and warm beer."

Translated by Miriam Arad
By arrangement with "Ma'ariv"

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The Week's TV/Radio Highlights

JULY 6 - JULY 12

FRIDAY



Yehuda Avichel Army Radio, 53.05

EDUCATIONAL: 10.00 This is It... 10.30 News... 11.00 Children's Programs...

SATURDAY



Irwin Sharp Army Radio, 52.05

ARABIC-ENGLISH PROGRAMMES: 10.00 News... 10.30 Children's Programs...

SUNDAY



Barbara Peil Army Radio, 52.05

EDUCATIONAL: 10.00 Handwork... 10.30 News... 11.00 Children's Programs...

MONDAY



Reif TV, 50.30

EDUCATIONAL: 10.00 This is It... 10.30 News... 11.00 Children's Programs...

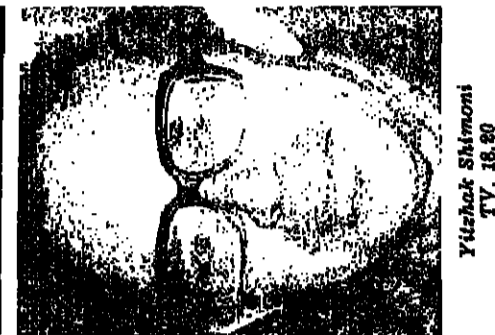
TUESDAY



Yitzhak Yitzhaki Radio End, 16.10

EDUCATIONAL: 10.00 Programs... 10.30 News... 11.00 Children's Programs...

WEDNESDAY



Yitzhak Simoni TV, 18.30

EDUCATIONAL: 10.00 This is It... 10.30 News... 11.00 Children's Programs...

THURSDAY



Barbara Strickard Army Radio, 53.05

EDUCATIONAL: 10.00 Clipped... 10.30 News... 11.00 Children's Programs...

RADIO 1st 7.07 Morning Concert... 8.00 (Stereo) Pergolesi: Concerto for Flute...

RADIO 1st 1.31 Light classical music... 2.00 (Stereo) Pergolesi: Concerto for Flute...

RADIO 2nd 7.00 This Morning - news magazine... 8.00 Good Morning - stories, anecdotes...

RADIO 2nd 9.05 When records were round... 9.30 News recordings...

ARMY 7.07 Almost Shabbat - Music and selections from the weekend... 8.00 Good Morning News!

ARMY 9.05 The Happy Choir - songs and stories for children... 10.00 Songs...

NEWS COMMENTARY Following the Second Intifada... Army Radio: 7 p.m. and 7 p.m. in Arabic, Hebrew and English...

VOICE OF AMERICA 8.30 a.m. - Daily breakfast show with news, popular music and interviews... 9.00 News, analysis and topical comment...

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A THRILLER based on Irwin Shaw's bestseller, *Evening in Byzantium*, will be screened in two parts beginning tomorrow (TV, 22.05). The TV film, starring Glenn Ford is the story of a once-great film producer who, after not having made a film for ten years, surfaces unexpectedly at the Cannes Film Festival with a provocative and dangerous script. Also starring are Eddie Albert, Vince Edwards, Erin Gray and Shirley Jones.

Wednesday's film (TV, 22.00) recreates the events of 37 years ago, when in July 1942 the French police rounded up French Jews and handed them over to the German occupation forces. *Les Gulolets du Louvre*, directed by Michel Mitran and starring Christian Rist and Christine Pascal, won a prize as the French entry in the 1975 Berlin film festival. The film is in French with Hebrew and English subtitles.

Byzantine thriller

MEDIA WEEK / Daphne Raz



Erin Gray and Glenn Ford as reporter and TV producer. (TV, Saturday, 22.05)

THE MONTHLY debate show *An Hour Before* (TV Monday 21.35) deals this week with the controversy surrounding Soviet ally

dilemma Israeli authorities face between their moral obligation to help Soviet Jews leave the USSR, regardless of their final destination, and the Zionist ideal of bringing them to Israel.

Earlier the same evening (20.30) we can have some fun with the Muppets and guest star Helen Reddy.

OTHER entertainment shows on TV this week include the amateur talent show *Give a Chance* (Tuesday, 21.35) featuring two musical couples and disco and South American music.

On Sunday evening (22.00) TV will transmit the second half of the *Zimriya*, the 11th international choir meet taking place at Binyanei Ha'oma in Jerusalem. This week's episode of the *Mollère* series will therefore be screened later than usual — at 22.50.

TOM STOPPARD'S play *Enter a Free Man* (English Language

Drama, Sunday, Radio 1st, 23.00), which was announced in this column last week, will be on this evening instead, at the same hour.

Another notable radio production is Natan Alterman's *Summer Festival*, to be broadcast on Army Radio (Saturday, 22.05). It will be read by Gideon Shomer, Illy Gorlitzky, Avner Hizkiyahu and Zaharira Harifal.

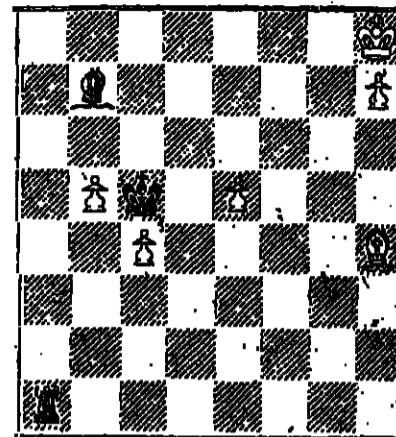
Zaharira Harifal also appears in a portrait of singer-actress Barbara Streisand on *Star Dust* (Army Radio, Thursday, 18.05). The Programme is based on a revealing interview Streisand gave recently to TV personality Barbara Walters.

More on Israeli poets — Yitzhak Livni hosts Yehuda Amichai on his Friday night talk show (Radio 2nd, 23.05) immediately followed by Naomi Shomer on Israeli Music Makers (00.05) and Natan Yonatan presents an hour of lullabies (Army Radio, Sunday, 18.05). □

CHESS

Eliahu Shahaf

Problem No. 2920
HEIMO LILJA, Finland
3rd prize, Magyar Sakkelet, 1969



White to play and win (6.3)
SOLUTIONS. Problem No. 2918

(Haymann). Set: 1.Rg7 Rd3 2.Rg4 Bd4; Ne1 to h6: 1.Rb2 Re4 2.Re2 Re5 — an elegant duet.

WORLD CHAMPIONSHIP INTERNATIONAL masters Yehuda Grunfeld and Shimon Kagan made history by both qualifying for the Interzonal tournament, after placing second and third, respectively, in the Lucerne representative, grandmaster Vladimir Liberzon, failed to qualify from the preliminaries of the Lucerne tournament.

The Interzonal, the second stage in the three-year cycle of the world championship preliminaries, will take place in Rio de Janeiro from August 22 to October 22. The second Interzonal will be played in Jurmala, USSR, from August 4 to October 4. The two Israelis will probably both play in Rio, while West Germany's Robert Hubner, winner of the Lucerne event, will play in

Jurmala. Back in 1978, Shimon Kagan played in the Petropolis, Brazil, Interzonal, but finished in second-to-last place. There is little doubt our players will have more gratifying results this time. The first three from each Interzonal will enter the candidates' matches, the winner of which will face world champion Anatoli Karpov for the world title in 1981.

USSR — YUGOSLAVIA THE TRADITIONAL match between the two world powers, which took place in Belgrade during the second part of May, again resulted in a Russian victory (26-15). An elaboration of the results is, however, quite enlightening. On the men's boards, the Russians managed only a 15-13 score, with a 2-2 draw between the juniors. Only on the female boards did the USSR score a total 8-0 victory, Nana Alexandria and Elena Ahmlovskaya each winning all their four games.

Mikhail Tal, who headed the team, played some fine attacking chess:

English opening

M. TAL D. VELIMIROVIC
1. e4 c5 2. b3 Nc6 3. Bb2 e5 4. g3 d6 5. Bg2 Be6 6. Nc3 Qd7 7. Nf3 Bh3 8. Bh3 Qh3 9. Nd5 (White retained the opening advantage. 9. - c0-c0, will now be followed by 10. b4, opening without delay the lines on the queen side). 9. - Qd7 10. e3 Nc6 11. Nc3! Nf6 12.0-0 e4 (White threatened 13.d4) 13.Ng5 d5. Qg5 15.Nd6 Kd7 16.Nf7 15.Nc7 Kd7 16.Nf7 Kc7 17.Nh8. By opening the "f" file (2 f3) White would then have the better game).

14. cd Qf5 15. Nf7! Kf7 16. f3 Ne: d5 16. - e7 f4! 17. fe Nc3 18. Bc3 Qe4 19. Qh5 Ke8. (The retreat 19. - Kg8, leads to a mate: 20. Bf6 gf

21. Rf6 Qe7 22. Qd5 Kg7 23. Qg5x. 20. Qh3 Kd6. (20. — Kf7 21. Rf6, and the attack continues). 21. b4! (It is not all that simple as it seems. After 21. Bf6 gf 22. Rf6 Kc7 23. Rf7 Bc7, White's attack comes to a halt). 21. — Kc7 22. Rc1 Rc8 1 23. Rf6! Qg4 24. Bc5 Kd7 25. Qf1 Qe4? (25. — e4!) 26. Rc4 Qc6 27. Qh3 Qe6 28. Bf6 gf 29. Re4! Qa2 30. Rf5. Black resigns.

A study-like endgame was won by Nana Alexandria, but not without help for the "masculine part" of the Soviet team.

White (Alexandria) — Kh1; Rd5; Pa6, g2, h2. (5). Black (Provopkov) — Kf8; Bb4; Pa6, e4, g7, h6. (8). 25. Kg1 c3 48. Kf1 Bd2 47. Ke2 Kf7 48. g4 Kg8 49. h4 Kf7 50. Re5 Kf8 51. Rf6 Kg5 52. Rc3 Kf7 53. Rd5 Kf8 54. g5 hg 55. hg g5 56. Rd2! ed 57. Kd2 Ke7 58. Ke3 Ke8 59. Ke4 Kd6 60. Kd4 Kd7 61. Kd5 Ke7 62. Ke5 Qe4 19. Qh5 Ke8. (The retreat 19. - Kg8, leads to a mate: 20. Bf6 gf

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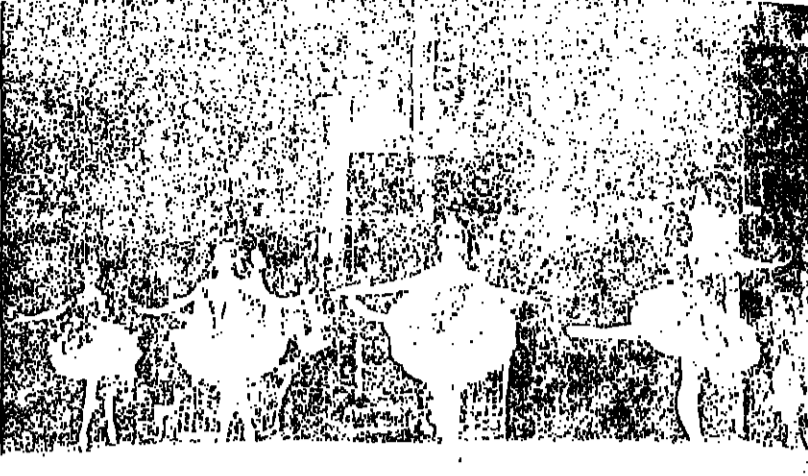
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Blonde ballerinas



The Australian ballet will perform "Don Quixote" here, in August.

DANCE
Dora Sowden

AMONG THE beautiful people who have come to us from Russia are two gorgeous blondes, both schooled in the highest traditions of Russian ballet and both now teaching in Israel. Inessa Alexandrovich and Genia Grodberg are enriching dance here with a sense of classical style, which is having a moulding effect even on modern dancers in their classes.

Inessa arrived with her husband in 1972 and since then has not only worked for the Bat-Dor Studios and dance company but has also opened her own school, which now has 200 pupils.

Born in Moscow, she got her first education from a neighbour — because both her parents were deaf-mutes. Her father was a painter, her mother an actress and dancer in the Moscow theatre for the deaf.

At the age of eleven, she was accepted by the Bolshoi Theatre Dance School, where she became a pupil of the famous Elizabeth Gerdt. She shared classes with the now-celebrated Maya Plisetskaya and Raisa Struchkova and others who became prima ballerinas.

She danced in the Bolshoi programmes, but from the first she was more interested in dance methods than a dance career. After marrying, she moved to Odessa, where she was assigned to teach in the ballet school, as one of the principals. During her more than 20 years of teaching, many of her students passed into the best Russian companies.

In 1964, she received the title "Ballet Master Level A" for her choreographic work. In 1970, she was nominated for the title "Distinguished Artist" in the Ukraine, but the nomination was disregarded when she applied to go to Israel. She had been listening to Kol Israel and had heard about the Israeli dance companies. A Russian pianist, Lea Velsman, who worked with her in Odessa, is now working with her in Tel. Aviv.

Diplomatic violinist
MUSIC & MUSICIANS
Yohanan Boehm

THOUGH MY records show only nine or 10 visits by violinist Henryk Szeryng to our country, he has actually been here 26 times. This, and other surprising details were disclosed to me last month when I visited Szeryng prior to his concert with the Jerusalem Symphony Orchestra.

On entering his suite at the Hilton, I was immediately given evidence of the violinist's reputation as a diplomat (he is called Mexico's Cultural ambassador-at-large and is the musical adviser of the Mexican delegation at the UN: Seeing him impeccably dressed, I apologized for my rather sloppy attire, for which the hot weather was to blame. The diplomat immediately took off his jacket to put me at ease. And greeting me with a compliment, he cleared the air of any tension which is bound to exist between a critic and a performing artist.

The whole meeting — we spent an hour and a half together in lively dialogue — was dedicated more to human relations than to professional discussion. Szeryng's father had been to Eretz Yisrael in 1929 and 1932 but returned to his native Poland, where he died in August 1944, fighting in the Warsaw Ghetto.

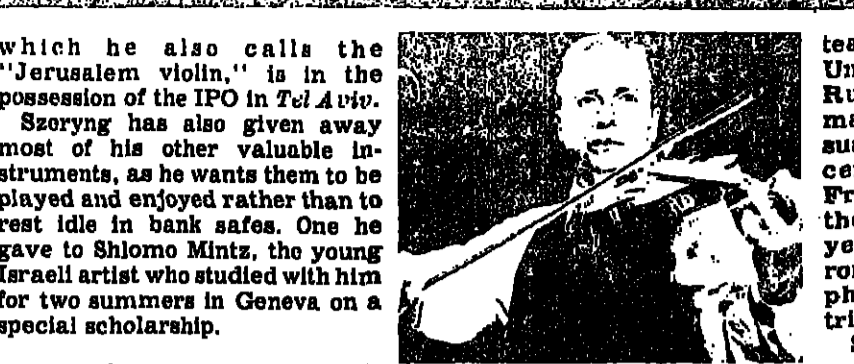
During that time Genia appeared as guest star in many Russian theatres and travelled abroad with the Bolshoi company to many countries, but in that time she also became first director and teacher of the ballet section in a school of performing arts in Vilna and leading ballet master at the Lithuanian State Theatre.

In 1964, she was made "People's Actor of the USSR" (the highest possible award). She has also received many other decorations and medals. In 1970, she was allowed to go for two years to Chile as director of the municipal ballet in Santiago, where she also gave classes and supervised rehearsals. On her return to Vilna in 1972, she resumed teaching at the State Performing Arts School. In 1978, she and her husband came to Israel and she now teaches at the Bat-Dor Studios.

THE AUSTRALIAN Ballet will bring a 50-member orchestra and 60 dancers for its performances in the Israel Festival. This was announced by Nool Pelly, deputy administrator of the company, at a recent press luncheon in Tel Aviv. Before coming here to do "Don Quixote," which was commissioned from Rudolf Nureyev in 1965, the Australians will appear in Athens and from here go to Istanbul.

Impresarios W.H. Robert and S. Zomach told me that tickets for the Australian Ballet performances (August 8 and 12) were going so well that they are arranging further performances in Tel Aviv and Caesarea.

BATSHEVA Dance Company has a new dancer-choreographer: Matthew Diamond from the U.S. His first work here, "Lunch," will be staged in the Jerusalem Theatre on July 16. A new work by Moshe Efrati will also be on the programme, and a revival of "The Green Table" in homage to the memory of its creator, Kurt Jooss, who was recently killed in a car accident.



which he also calls the "Jerusalem violin," is in the possession of the IPO in Tel Aviv. Szeryng has also given away most of his other valuable instruments, as he wants them to be played and enjoyed rather than to rest idle in bank safes. One he gave to Shlomo Mintz, the young Israeli artist who studied with him for two summers in Geneva on a special scholarship.

HENRYK SZERYNG quotes his father: "He who gives quietly gives doubly," and from this I gathered that a lot of his "good deeds" are not known to the general public. Brought up in a wealthy Polish family where music was considered an integral part of education, Szeryng got his first music lessons from his mother. He took up the violin at the age of seven, and in 1928, when Bronislaw Huberman — the IPO's founder — heard the nine-year-old boy play, he advised his parents to take him to study with Carl Flesch in Berlin.

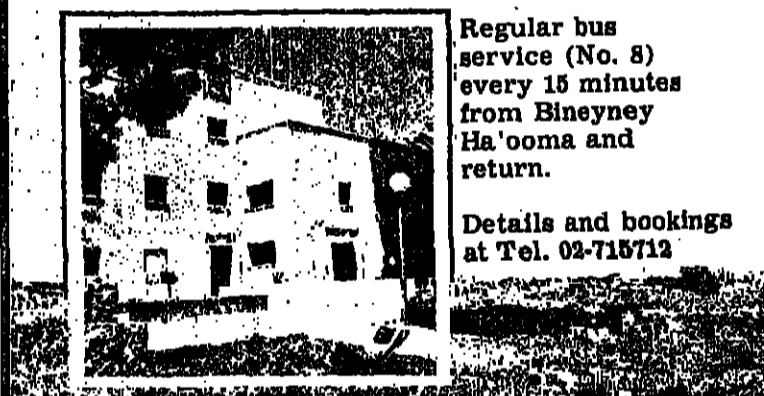
In 1938, he continued his studies in Paris, taking composition with the venerable Nadia Boulanger, but also studying humanities and languages. His talent for the latter

teaching at the Mexican National University — went to play for Rubinstein the day after the maestro's concert and was persuaded by him to go onto the concert platform. Together with French cellist Pierre Fournier, they formed a trio, for many years recording classical and romantic music until the pianist's physical handicaps made the trio's continuation impossible.

Szeryng's numerous recordings won him many Grammys, Grands Prix du Disque and other awards. His repertoire this year (which he could play at a moment's notice) includes some 40 concertos and other works, ranging from J.S. Bach to Roman Haubenstock-Ramati.

In presenting the Stradivarius to the IPO, Szeryng sought to serve as an example to other violinists. He feels that everyone should give some fine instrument to the country's cultural development as a means of encouragement. And his commitment to community service is as strong as ever: When I mentioned certain hospitals in need of artistic help, he immediately exclaimed: "Why didn't you ask me to play for them?" □

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The pre-emptive boomeranged

BRIDGE
George Levinrew

PRE-EMPTIVE bids are a fine defensive weapon, to confuse the opponents and make it difficult for them to communicate. But they can boomerang, as illustrated in today's deal from the finals of the American Vanderbilt Cup. The contestants were the Wel Precision team and the winning team captained by Eddie Wold, of whom we will hear more in the future. Eighty-three of the best teams in America had started in the knock-out Vanderbilt contest. Both vul:

North		East (D)	
♠ A K Q 8 5	♠ 10 7	♠ 8 5	♠ 10 9 8 7 5 4
♥ J	♥ A J 6	♥ 8 5	♥ 10 9 8 7 5 4
♦ A J 6	♦ 8 5	♦ 10 9 8 7 5 4	♦ 8 5
♣ 8 5	♣ 10 9 8 7 5 4	♣ 8 5	♣ 10 9 8 7 5 4
South		West	
♠ J 10 9 7 4	♠ 8 5	♠ 8 5	♠ 10 9 8 7 5 4
♥ Q 8 3	♥ K 4 3	♥ K 4 3	♥ 8 5
♦ K 4 3	♦ 8 5	♦ 8 5	♦ 10 9 8 7 5 4
♣ 8 5	♣ 10 9 8 7 5 4	♣ 8 5	♣ 10 9 8 7 5 4

The bidding with the Wold team North — South:

East	South	West	North
3 NT	Pass	4 ♠	Pass
All Pass	4 ♠	Pass	6 ♠

The opening 3 no-trump was a minor suit pre-empt. West made the obligatory bid of four clubs. This did not prevent North — South from getting to a six spades contract not reached at the replay table.

The club king was the opening lead, won in dummy with the ace. To make the contract declarer had to discard his losing club on a heart. There were two potential obstacles in running the heart suit, the whorabouts of the king, and winning the fourth heart.

Two spade tricks were won with the ace and the jack. The spade 10 was retained as a means for entering the South hand. The heart queen was covered by the king and ace — one obstacle overcome. Then on the second high heart, East dropped the eight. Without the pre-empt by East, declarer might very well have played another high heart, hoping that East would drop the nine. But his bid indicated a shortage in the majors, and declarer returned to his hand with the spade ten, and successfully finessed the heart seven. The club loser was then discarded in the heart ten.

BRIDGE NOTES — A reader has noted that national bridge tournaments are scheduled on Saturdays, thereby eliminating religious bridge players. He recommends, in place of multiple sessions on Friday evenings and Saturdays, that tournaments be scheduled for one evening a week for two or three weeks. The Israel Bridge Federation, which is responsible for the scheduling of national tournaments, has advised that such a change in scheduling is not practical. □

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Tours of the Weizmann House every half hour from 9.00 a.m. to 3.30 p.m. and until noon on Friday. Nominal fee for admission to Weizmann House.
For Tours of the House please book: Tel. 02-832230, 02-832238.

Jerusalem Arts Lane — Khutot Hayotzer (opp. Jaffa Gate). Quality arts and crafts. All media. See artists at work. Open daily. Jerusalem Biblical Zoo, Schmeller Wood, Ronema. Tel. 814822, 7.50 a.m. — 7 p.m.

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American Mizrachi Women. Guest Tours — Tel Aviv — Tel. 220177, 248105.

Haifa
What's On in Haifa, dial 040600.

Rehovot
The Weizmann Institute open to public from 8.00 a.m. to 3.30 p.m. Visitors invited to see film on Institute's research activities, shown regularly at 11.00 a.m. and 3.00 p.m. Friday 11.00 a.m. only.
Tours of the Weizmann House every half hour from 9.00 a.m. to 3.30 p.m. and until noon on Friday. Nominal fee for admission to Weizmann House.
For Tours of the House please book: Tel. 02-832230, 02-832238.

ART GUIDE

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Jerusalem
MUSEUMS
Israel Museum. Opening Exhibitions: New Buildings in Old Environments (July 10, 9 p.m.). Combination of contemporary European architecture with old urban surroundings. Courtesy of Goethe Institut, Tel Aviv, and sponsored by Schiff Hotels, Israel. Display of Mexican Coins (July 10-28). Coins from 16th century up to present day (with Israel-Mexico Exhibition Exchange framework and courtesy of two National Banks). Selections from the Department of Art Photography. Including David Hill, Julia Cameron, Caspar Nadar, Gertrud Gaseblat, Alfred Stieglitz, George Sealey, Max Ray, Brassat, Manuel Alvarez-Bravo, Lucien Clergue and others. Exhibit of the Month: Two bronze statues, a smiling god and a goddess from the Canaanite pantheon (Dr. Saubas Hecht Collection Haifa). Exhibitions: Arts in Palestine in the 19th Century. Made possible through a grant from the Dan Hotels Corporation; From Still Life to Object. Different attitudes to the object, from 17th century Dutch painting to the present day; Yehoshua Waisfeld: Forms of Visual Images. One-woman exhibition; Words in Freedom. Contemporary prints from the Museum's collection having writing as their common motif; Neolithic Figurines from Shear Hagolan. Birds in Art. Special Note: The Floerheimer Pavilion for Impressionist and Post-Impressionist Art will be closed during July and August for completion of the building. Special Display: Four paintings by Van Dyck, Potter, Jan Brueghel and Janssens Elinga, donated in memory of Madeleine and Joseph Nash. Rockefeller Museum — Exhibit of the Month: "War and Peace," head of Janus of a lump of bronze; 3rd century B.C.E. rare bronze vessels from a Parian period tomb, Shechem, beginning 18th century B.C.E. Special Exhibition: Islamic Arts (Israel Museum collection).
Visiting Hours — Israel Museum: Sun, Mon, Wed, Thurs. 10 a.m.-5 p.m.; Tue. 4.00 p.m. Fri. 10 a.m.-2 p.m. Sat. 10 a.m.-2 p.m. Shrine of the Book, Billy Rose Art Garden: Sun, Mon, Wed, Thurs. 10 a.m.-5 p.m.; Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-5 p.m. Rockefeller Museum: Sun, Thurs. 10 a.m.-5 p.m.; Fri. Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Sococo, Hadran and Kasal. Free guided tours in English, Sun, Wed., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall.
Haifa
Galerie Vision Nouvelle, Khutot Hayotzer, Y.S. Hamlahe. Original prints. Tel. 02-810864, 280031.

Tel Aviv
MUSEUMS
Tel Aviv Museum, Sderot Shaul Hamlech. Exhibitions — Art of the Sixties: Europe and America. New Acquisitions, 20th century painting, sculpture, drawing. Israel Photography. Work by pupils of the Museum workshops. Helena Rubinstein Pavilion — "There is something in it, after all!" — exhibition-workshop on buildings in Tel Aviv. Visiting hours: Sun. — Thurs. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m. Sat. 11 p.m. Sat. morning, 10 a.m.-1 p.m. FREE. Helena Rubinstein Pavilion: Sun. — Thurs. 9 a.m.-2 p.m.; 4-7 p.m. Fri. 9 a.m.-2 p.m. Sat. closed.
Beth Hatefutot. Temporary Exhibitions Gallery: "Image Before My Eyes," photographic display of Jewish life in Poland (1854-1939). In conjunction with exhibition: Slides show by well known photographer, Roman Vishniac, "The Life That Disappeared" (Jewish life in Poland 1855-1939), to be shown daily in Beit Zion auditorium. Presentation hours posted daily in main lobby. Slides show narration in English. Special Exhibition, "Jews in Egypt — Spring '78" Photographs by Micha Bar-Am. Events: Evening devoted to book, "Children's Literature in Hebrew: The Beginnings" (by Dr. Uriel Ofek). Dr. Menucha Gilboa, "The Place of Children's Literature in the Period of the Haskalah." Dr. Dan Almagor: "A 15-Year-Old Playwright from the Haskalah Period." Dr. Uriel Ofek: "The First Children's Magazine." Readings by Shlomo Bar-Shavit, Dr. Yaakov Shavit (moderator). Also on Tuesday, July 10 at 8 p.m., Beit Zion auditorium, Beth Hatefutot, admission free. Evening conducted in Hebrew.
Visiting hours: Sun., Mon., Thurs. 10 a.m.-5 p.m.; Tues., Wed., 3-10 p.m.; Fri. closed; Sat. 10 a.m.-2 p.m. Tickets for Saturday may be purchased during week at Hadran ticket agency (90 Dan Givoli St., Tel Aviv) and at Beth Hatefutot. Children under 6 not admitted. Organized tours must be pre-arranged (Tel. 02-425161). Beth Hatefutot is located on the Tel Aviv University campus (gate 2), Klausner St., Ramat Aviv, Buses: 12, 24, 26, 27, 49, 74, 79, 572.

The Israel Wax Museum exhibits the most striking moments of the rebirth of Israel in the past 100 years. A breath-taking view from 400 feet up. Both at Shalom Mayer Tower, Tel Aviv. Tel. 87384.

Haifa
Haifa Museum, International Exhibition, Museo in the Etzba, 26 Shabtal Levi St., Tel. 0252262-3. National Maritime, Tel. 536522. Illegai Immigration, Tel. 536524. Japanese Art, Tel. 53554. Maza Katz, Tel. 53422. Dragon Grain Collection, Tel. 664221. Artists' House, Tel. 232285.

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this week at the israel museum jerusalem

SPECIAL EVENTS

CONCERT Sat. 7.7. at 9.00 p.m.
Recital by First Prize Winners of graduates of the Rubin Academy of Music, 1978/79.
Members IL20; non-Members IL30.

FILM Tues. 10.7 at 6.00 p.m. and 8.30 p.m.
"Les Cousins" (1959) Dir: Claude Chabrol. With J-C Briaty, Gerard Blain.

CONCERT Sat. 14.7 at 9.00 p.m.
Classical Guitar recital by Charles Ramirez, prize winning guitarist and professor at the Royal College of Music, London. Members IL50, non-Members IL70.

TERRACE CONCERT SERIES Tues. 10.7 at 5.30 p.m.
The Dafne String Quartet. Programme: Haydn — Quartet in G-Major, Op.54, No.1; Grieg — Quartet in G-Minor, Op.27.

FOR CHILDREN

Film Sun, Mon, Thurs. at 11.00 a.m. and 3.30 p.m. Fri. 11 a.m.
"THE CUP IS OURS" (English)
Friday 6.7. "The Car Race"

Shows
"Little Red Riding Hood" Tues. 10.7 at 3.30 p.m. and 4.15 p.m.
Puppet theatre for infants with Avshal Greenfeld. Members IL19; Non-Members IL25 (Youth Wing)
"FANTOMMUSICA" Wed. 11.7 at 3.30 p.m.
Danny Lutsato presents a new programme of mime and classical music. From age 8.
Members IL80, non-Members IL40. (Main auditorium)

ACTIVITIES
In conjunction with "Birds in Art" exhibit: Tues., 10.7.79 at 4.00 p.m.
GUIDED OBSERVATION of songbird feeding station. From Museum main gate. (Free of charge)
Quiz on birds in Israel, Youth Wing. Tues. 10.7 at 6.00 p.m.

SPECIAL NOTE FOR MEMBERS
Art classes for children, 1979/80 school year.
Registration for Museum Members only, beginning July 22, 1979, at the Ruth Youth Wing, Sun. Mon. Wed. Thurs. 10 a.m.-12 noon, 2.00-4.00 p.m. Price IL950.

OPENING EXHIBITIONS Tues. 10.7 at 5.00 p.m.
New buildings in old environments
A combination of contemporary European architecture with old urban surroundings.
By courtesy of the Goethe Institut, Tel Aviv, and sponsored by Schiff Hotels, Israel, (Palevsky Design Pavilion)

DISPLAY OF MEXICAN COINS Tues. 10.7 till 25.7
Coins from 16th century up to the present day (within the framework of Israel-Mexico Exhibition Exchange and by courtesy of the Two National Banks).

VISITING HOURS
Tuesday, July 3. FREE ENTRANCE TO MUSEUM ONLY, courtesy Mrs. Janice Levin, New York.
ISRAEL MUSEUM: S.M.W.TH. 10-5/Tues. 4-10 p.m./Fri., Sat. 10-2.
SHRINE OF THE BOOK & BILLY ROSE GARDEN: same as Museum except Tues. 10 a.m. — 10 p.m.
ROCKEFELLER MUSEUM: Sun., Thurs. 10-5/ Fri. and Sat. 10-2
FREE GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun Wed. 11 a.m./Tues. 4.30 p.m.
FREE GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: S.M.W.TH. 11 a.m./Tues. 4.30 p.m.
(Upper Entrance Hall)
TICKETS FOR SATURDAYS: Buy in advance at the Museum office or main hotels.
COMBINED TICKET at reduced price for Israel and Rockefeller Museums IL30



THIS WEEK at the TEL AVIV MUSEUM

VISITING HOURS
Tel Aviv Museum, 27 Sderot Shaul Hamlech
Sun. — Thurs. 10 a.m. — 10 p.m.; Fri. 10 a.m. — 2 p.m.; Sat. 7 — 11 p.m.
Sat. morning the Museum is open to the public, 10 a.m. — 1 p.m., entrance free.
Helena Rubinstein Library: Sun., Mon., Wed. 10 a.m. — 4 p.m.; Tues., Thurs. 10 a.m. — 1 p.m.; 4 — 8 p.m. Fri. closed.

Helena Rubinstein Pavilion
Sun.—Thurs. 9 a.m.—1 p.m.; 4-7 p.m. Fri. 9 a.m.—1 p.m. Sat. closed.

EXHIBITIONS
Tel Aviv Museum
Art of the Sixties: Europe and America
Ludwig Museum Collection, Cologne
New Acquisitions
Selection of Twentieth Century Paintings, Sculpture and Drawings.
From the Marys Rubinstein — Bernard — Adir Bequest, in memory of Dr. Bernard Bernard.
Israel Photography 1978/79 Acquisitions. Selection of Work by Pupils of Museum youth workshops.

Helena Rubinstein Museum
"There is something in it after all!"
Exhibition-workshop on buildings in Tel Aviv.

MUSIC
Israel Festival Concerts, 1979:
Sunday, July 8, 8.30 — Israel Baroque Players. Works by: Rousi, Frescobaldi, Lotti, Monteverdi, others.
Tuesday, July 10, 8.30 p.m. — Cammen Singers. Conductor: Avner Itai. Works by: Rousi, Verdi, Palestrina, Rossini, Tal, Messiaen, Debussy.

ISRAEL FILM ARCHIVE JERUSALEM

6.7	14.00	Three Women
		— Robert Altman
7.7	19.30	Scarecrow
		— Jerry Shatzberg
	21.30	Deliverance
		— John Boorman
8.7	19.00	Short: Morning Spider
		— Julian Chagran
		— Alfred Hitchcock
	21.30	Take the Money and Run
		— Woody Allen
11.7	19.00	Le Grand Blond avec une
		Chausure Noire
		— Yves Robert
	21.30	Bonnie and Clyde
		— Arthur Penn
12.7	19.00	An Evening with
		Dan Wolman
	21.30	The Return of the Pink Panther
		— Blake Edwards

International Star JUANITA SMITH
Playing and Singing at Even Yehuda Swimming Pool on Friday night, July 6, at 8.30 p.m.
★ Dancing ★ Music ★
Swimming ★
Roanana Swimming Pool, Maacabi Street on Saturday night, July 7, at 8.00 p.m.
★ Dancing ★ Music ★

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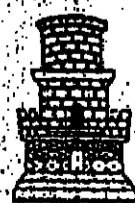
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(Left) Puppeteer Ilya Brandman embraces unfinished life-sized 'heroine' Isabella. Puppet is manipulated by three people. (Right) Finished Isabella. (Below) Eytan Zokler paints the Turkish-costumed chorus.



for the production at a cost of IL70,000) picks out the set and the puppets, leaving the human participants invisible.

BEFORE designing the puppets, Eric has to divide the "cast" of the opera into different types of puppets, working this out according to how many manipulators are needed for each scene, and which techniques are best suited. There are rod puppets, some glove and string puppets, and huge marionettes operated by three people, in the Japanese Bunraku technique.

The most important elements in each puppet, he says, are the faces, which he carves himself, the costumes, and the highly expressive wooden hands.

Cameri actor Yossi Graber, who has worked as puppet director on all the theatre's productions to date, this time is assisted by a professional opera director, Mukl Dagan, who was Menotti's assistant for 10 years, and has also edited the Italian opera tape, starring Teresa Berganza, to suit the puppet opera.

Rossini's opera is a comedy of errors, complete with a wicked

king, a whole string of confused identities, the reunification of long-lost lovers, a beautiful heroine and — naturally — a happy ending.

"Rossini and Eric Smith have quite a lot in common," says Yossi. "They both allow themselves a lot of artistic licence to achieve full theatrical effect. For example, Rossini is not exactly faithful to geography — he dresses all the Arabs of Algiers as Turks, to make them more picturesque — and his male chorus, supposedly the court eunuchs, all sing in a rich bass.

"Eric also likes to make his singers with three-fingered hands — he finds them more expressive, more effective when seen from the auditorium!"

ONE OF THE beauties of a puppet opera is that its creators can add extra effects during the lengthy overture and solos. When the overture strikes up, the various instruments of the orchestra perform a graceful ballet; during one lengthy aria, which would otherwise be void of action, a stork comes flying onto the stage, to lend some distraction.

Artistically, there is no doubt of the puppet theatre's success. It has gained great prestige in Germany and England in the past year alone, is already booked as a special feature at the 1980 Berlin Opera Festival, and as the opening gala performance at the new Pretoria Opera House in 1981.

But both Eric Smith, the theatre's instigator and creator, and producer Miriam Eitzioli, who has faithfully backed it from the outset, are bitterly disappointed by the limited official support and subsidy here.

Seven years ago, when Eric was seeking a sponsor for his theatre, he was told by the Tel Aviv Municipality that they were "already supporting two Russian puppet theatres" and they refused any aid.

"Today, there are no Russian puppet theatres, and we ourselves are the only theatre employing four Russian puppeteers, with a fifth to join us shortly," says Eric.

Adding insult to injury, the puppet studio was "raided" last week by a municipal inspector, who is bringing charges against the theatre of "operating an unlicensed toy factory and carpenter

workshop." That is tantamount to charging Habimah's costume department of operating as a fashion house, Eric comments.

With a IL1.2m. production on her hands, Eitzioli is still waiting for the IL80,000 promised her by the Arts and Culture Council, as a subsidy for the theatre's participation in the London Festival, where they represented Israel. And although the production was "commissioned" by the Israeli Festival, its financial participation totals IL100,000, with a further IL150,000 "squeezed" out of the Arts Council, in place of the IL500,000 budget which Eitzioli says was originally discussed.

THE ONLY consistent support the puppet theatre has received is from the Theatre for Children and Youth, which has guaranteed 100 booked performances for each of the previous six productions. But it is debatable whether the Children's Theatre will consider an adult opera suitable for inclusion in their school drama programme this time.

"To date, we have managed to cover ourselves," says Eitzioli.

But if I were not a successful impresario with more lucrative commercial productions running, I just couldn't afford to carry on backing the puppets. I believe in the theatre, and I feel that the opera is a challenging step that had to be taken. All the powers-that-be in theatre proudly think of Eric's Puppets as a very fine national institution, but the sad truth is that if the situation doesn't change, the theatre could close any day.

"No normal impresario, who was not so emotionally involved as I am with the project, would ever dream of backing a theatre like this with his own private capital. Unless we receive more support, I fear we shall end up as a puppet theatre which emanated from Israel, but which can only afford to perform abroad."

The Italian in Algiers will appear in the framework of the Israel Festival, in Jerusalem on July 10, Haifa on July 14 and in Tel Aviv on July 17. On July 20 it visits Kibbutz HaOgen, on July 21 Kibbutz Sha'ar Hanegev, and on July 28 Ayelet Hashachar. There will be an additional performance at the Tel Aviv Bat-Dor Theatre on August 12. □

The living legacy

Concluding his two-part article on the career of Josef Stalin, EDWARD CRANKSHAW describes how the dictator turned tyrant, and explains why the present Soviet leadership cannot escape complicity in his crimes.



Stalin, with Khrushchev at his side, in 1947.

IT IS IMPOSSIBLE to know precisely when, for the first time, Stalin visualized himself as the infallible ruler of a mighty empire. Certainly by 1931 he had assumed the role of the supreme national hero come to lead his people into the promised land. It was then that he delivered his celebrated speech on the urgent need for a crash industrialization programme to save Mother Russia from the sort of humiliations she had suffered throughout history — at the hands of the Tatar hordes, the Swedes, the Turks, the British, the French, the Japanese, the Germans — a long series of Russian defeats made possible only by the country's chronic backwardness, which the Five Year Plans must overcome. But this sort of militant nationalism would hardly have been formulated in his own mind when, in 1925, he proclaimed the slogan "Socialism in One Country," and it certainly would have had no appeal at that time for the average party activist, who wanted relaxation and reassurance after the nightmare years.

Under the New Economic Policy, Russia had amazingly climbed back from the bottom of the pit to achieve very nearly the pre-war level of production. Socialism in one country meant for the time being exploiting this beneficent progress in the national self-interest: let the foreigners have their revolutions if they could; if they could not, then let Russia enjoy and consolidate her own. It appealed far more deeply except to convinced ideologues (Cominformists with a vested interest in world revolution) — than Trotsky's relentless driving, his hectoring advocacy of the further regimentation of peasants and workers, his insistence on the need to stir up revolution outside Russia. The slogan won the day, and with Trotsky routed it was only a matter of time and devious manoeuvre, to say nothing of a constant barrage of abuse of the most vicious kind, before Trotsky was sent into exile and promoted to be chief bogeyman, while Stalin emerged as the natural leader.

THE SOVIET UNION was at his feet. The Old Bolsheviks who had opposed him had knelt to him and made formal confessions of error. He could sit back and think up ways and means of achieving his proclaimed aim. There seemed to be no hurry. The economy was picking up. All organized opposition was routed, although he was acutely suspicious of any movement that might have indicated underground plotting against him. First, there had to be an end of NEP.

This was universally agreed: as things were going, independent businessmen and speculators were having a field day and making nonsense of any sort of socialist idea, while the more prosperous peasants were enlarging their holdings and turning themselves into a new class of landlords. There had to be a steady programme of industrialization, and the Central Planning Institute (which already existed) produced the first Five Year Plan in two versions — an easy version and a much more ambitious one calling for drastic state action. At the time it was realized that without some sort of control over the peasants (still four-fifths of the Soviet population) they would never produce enough surplus food to feed the new industrial centres. The idea of collectivization was agreed on.

At first the process was amazingly relaxed. There was irony in the fact that Stalin now appeared to be following the policies urged by Trotsky which he had hitherto denounced. But in fact the pace of collectivization was to be very slow. It was to be a genuinely voluntary process; persuasion rather than force was to be the watchword. Everybody knew that Stalin was a tricky man to deal with, vengeful and with a streak of malevolence, domineering in spite of his normal unobtrusiveness, sudden in his moods. In the days of "war communism" he had been free with the gun, but then so had Trotsky; and it was Lenin himself who had ordered the bloody suppression of the Kronstadt mutineers (or martyrs), the sailors who had carried him to victory only to turn against him in due course for making a mockery of their sacrifice.

THERE WAS no reason to suppose that Stalin would be more violent than anybody else faced with the task of knocking the Soviet Union into shape — a land, it should not be forgotten, in which

virtually the whole body of the educated classes had vanished — liquidated by Lenin and his Cheka, starved to death, killed in the civil war, or simply fed. Stalin, indeed, appeared to be a great deal gentler and more tolerant than some of the men he had vanquished. When he was not being actively challenged he could be quite easy-going; sufficient for the day was then his motto. He was married to an intelligent and attractive woman, much loved in a very wide circle, and he idolized his children. He seemed most to enjoy adopting a satirically tolerant attitude towards his endlessly bickering and squabbling comrades; perpetual argumentation was endemic among the Bolsheviks, but he seemed to be saying, he himself had long grown out of it. At the end of the NEP he was presiding over a land which had no real ideological system at all. All it had was an entirely arbitrary Plan, which had very little connection with reality, and a slogan. Suddenly, almost in a thunderclap, the situation changed. In 1929 it became clear that the

Plan had fallen behind schedule and, far worse, resistance to collectivization was deeper and more widespread than anyone had imagined it could be. Not only was the food supply in the towns threatened, but the central government was in effect being held to ransom by the peasants. And now, out of the depths of a very complex character, for the first time freely welled the hysteria which was to be the salient feature of Stalin's rule. There was a glimpse of it in his Tsaritsyn days — the sneering challenge to Trotsky, the hectoring demands to Lenin, the fury behind his arbitrary shootings; Lenin had encountered it a little in reports of his personal relations in the last year of his life; the comrades had seen it, without recognizing it for what it was, in his crushing of Trotsky and his attacks on old comrades. Now the ruthlessness, the cruelty, the vindictive fury positively erupted, no longer directed against this or that faction, this or that handful of opponents, but against the very people of Russia, the peasants, who were daring to defy him by

withholding their grain. And there appeared for the first time on a major scale the dread word "sabotage."

ALREADY AT Tsaritsyn Stalin had exhibited disturbing readiness to treat any sign of opposition as part of a deep-seated conspiracy. Perhaps he remembered too vividly his own recent conspiratorial past. Be that as it may, he was not content to have men condemned and shot for cowardice or inefficiency, they had to be guilty of treason too. And so it was now with the people of Russia. The peasants were withholding their grain not because they objected first to absurdly low prices, then to forced deliveries which left them penniless and hungry, but as part of a conspiracy engineered by the richer ones against the Soviet state. The offenders must be punished. They must be made to deliver the sheaves he was certain they had hidden away in their barns; and they must be driven into collectives. Those who refused would be shot, or sent away.

Thus Stalin embarked on a civil war against the peasantry, the vast forces always feared, because not understood, by revolutionary activists. And his colleagues — even Bukharin, who had stood out so firmly for a policy of encouragement, persuasion and relaxation — went with him because they were prisoners of their own dogma. It was Lenin who had first declared that the kulak, the rich peasant, was the deadly enemy of the socialist experiment; it was Lenin who had displayed something like hysterical paranoia in face of the peasant society which he did not understand at all. All Stalin had to do was to echo Lenin, then exaggerate him, and declare that the struggle with the kulak was part of the class war which the revolution was all about: and all good Bolsheviks were at once disarmed. Nobody dared speak against the class-war. Nobody dared think against the class-war. This was the one deadly bit of Marx's teaching that the so-called different Russian Marxists clung to. Kulaks were by definition class enemies. They must be destroyed.

AND WHILE the fearful civil war was being waged all over the vast land (an action in which Stalin embroiled his younger followers like Khrushchev and Malenkov as though by bleeding them he would keep them bound to him for ever) it was the turn of industry. The Five Year Plan must be completed ahead of time. All those who "habbled" about the need to slow down the industrialization programmes were saboteurs of workers, deliberately seeking to undermine the regime. These, astonishingly, included Rykov and Bukharin. Stalin had destroyed Trotsky and reduced Zinoviev and Kamenev to mere slavery. Now it was time to turn against the comrades of the second brook. Rykov, the prime minister, and Bukharin, the chief publicist of the regime, had helped him to get rid of Trotsky; they were no longer needed. Furthermore, they were wreckers, daring to question the drive towards the abyss.

Instead of fighting back, they tried to resign, together with another Old Bolshevik, the trade union chief, Tomsky. This was impertinence unheard of. Stalin declared. For just as Trotsky and his allies had formed a treasonable faction, the left-wing deviationists, so Rykov and Bukharin had formed another:

they were guilty of right-wing deviationism. And so the secretary general, a man with no government post at all, disposed of his country's chief minister and other senior colleagues. And those echoes of Lenin's dreary jargon in his polemics with fellow-Marxists were henceforth to sound and resound, drowning all opposition, all criticism, all thought, with the brazen voice of bogus orthodoxy, until the Old Bolsheviks had been destroyed with millions more, and the Party refashioned.

HE WAS NOW driving the country over the edge of the abyss. In January 1930 the Central Committee issued a decree speeding up the already frantic rate of collectivization and authorizing the harshest measures to achieve it. Peasants in their millions, middle peasants as well as kulaks, were being deported, starved, killed. Within a matter of weeks the productivity of the vast rich land was ruined. Smoke hung over burnt-out villages all over the great Russian plain. Rather than surrender their property to the government, the peasants burnt their crops and slaughtered their animals. In the two months after the January decree 82 million head of cattle were slaughtered. When the lunatic drive was over, famine of the grimmest sort settled down over the face of the land. And when the cost was counted it was discovered that half the horses, half the cattle, half the pigs and two-thirds of the sheep population had disappeared.

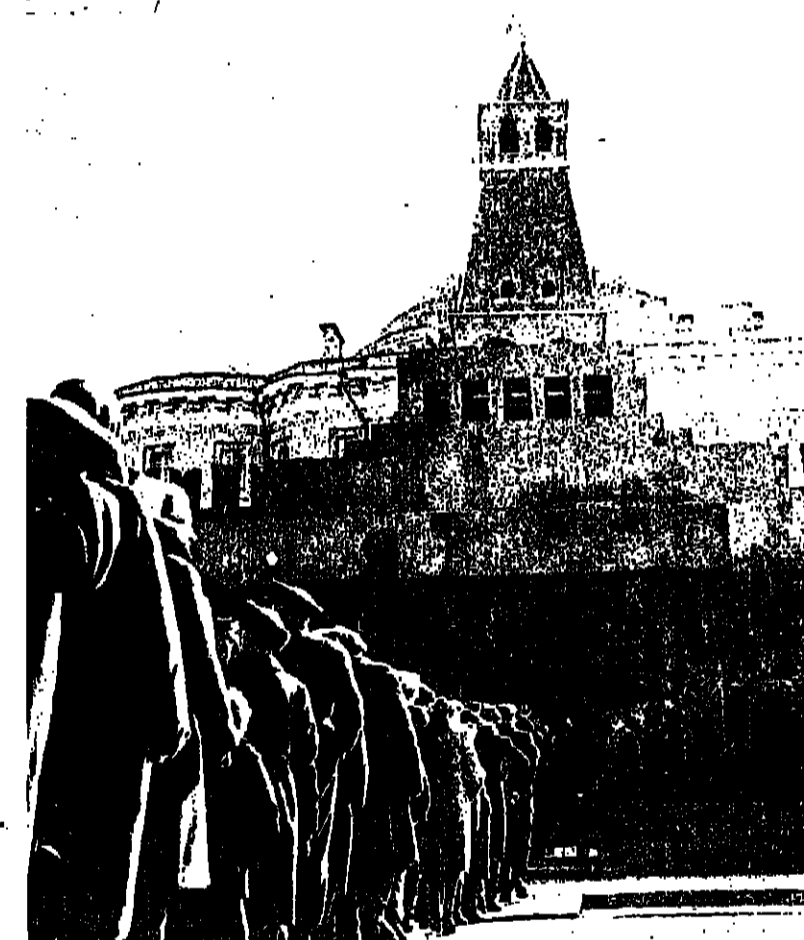
Agricultural production had not returned to its 1928, pre-collectivization level even 13 years after the start of the collectivization, when Hitler struck. So much for the great scheme to make two blades grow where one had grown before. But Stalin was not primarily interested in food production; he was interested above all in breaking the peasantry as an independent force. And he succeeded. But he nearly destroyed industry as well. For the towns were also hungry. Further, when machinery broke down, or when manufactures fell behind schedule or turned out to be of wretched quality, the true reason was never sought and so was never discovered — was never allowed to be discovered. Because, clearly, machines did not break down of their own accord: they had to be sabotaged deliberately. Scapegoats were found — and liquidated — and the machinery stayed broken.

And yet with all his lunatic frenzy Stalin retained his astuteness: he was very much two men. One half of him raved like a man possessed; the other calculated and manoeuvred with quite remarkable clear-sightedness. Thus, for example, in March 1930, at the height of the violence, which marked the accelerated offensive against the peasants, Stalin suddenly called a halt. More, in his notorious "dizzy with success" speech he gravely rebuked the comrades for allowing themselves to be carried away by too much enthusiasm and using force when force should have been unthinkable.

DID THE comrades who had only been carrying out the orders of this terrible man reproach him for turning on them in this way? They did not. He still knew how to play off one colleague against another; he still knew how to appeal not only to the solidarity which bound the party chieftains together, but also to that almost mystical devotion to party unity fostered and exploited by Lenin.



(Above) Playing with his beloved daughter, Svetlana. (Below) Soviet citizens file into Lenin's tomb.



They could have removed him with ease. He had no effective bodyguard at that time, and, as secretary general, he had no standing other than that they themselves accorded him. But this was a crux: they had of their own free will granted him the right to speak for them. Had they turned against him they would have exposed their own wickedness and complicity in lunacy. They might as well have cut their own throats. They had to pretend that what was happening throughout the country was neither wicked nor lunatic, but good.

There was no single individual, let alone group, who felt capable of facing the people with an account of the true facts. For their own sakes (and, of course, for the sake of Lenin and all his works), they were forced to cling to the only man with the strength to rule on his own authority alone. That man, moreover, was the one who had got them into the mess in which they found themselves; he must get them out again. He did, using them to help him, and then he killed them.

STALIN WAS the iron man of the Soviet Union. He was more. He was ancient Russia reborn. He was Peter the Great, modernising his backward land in one vast, convulsive, murderous effort; he was Ivan the Terrible, disciplining the feeble, the subversive and the idle and ruling through a band of his own creatures, the Oprichnina, killers owing everything to him, ready to sacrifice their nearest and dearest to him.

He was more even than this. With all Russia under his command he was leader and master of a world-wide movement which knew the secret of history and therefore could not lose.

Stalin was coarsening now. At 53 he had put on weight, and the shallow, saturnine features had filled out. Although he was small, there was a brutal heaviness about his jaw which contradicted his reassuring words and gestures. He was already developing into the foul-mouthed, vile-tempered, heavy-drinking tyrant of his later years.

The person who suffered most from this deterioration was his young wife, Nadezhda Alliluyeva (it says something for Stalin's power to charm that this rather splendid daughter of a faithful old revolutionary had, at 18, fallen in love with him and married him). She was also appalled by the stories she was told about the misery of the great land outside Moscow. On the night of November 9, 1932, she killed herself, leaving two sons and a daughter, Svetlana, whom she loved.

It is possible, probable even, that Nadezhda's suicide, and the knowledge that he had driven her to it made him harder even than he was before. And madder.

THE STORY of what he did to Russia once he had achieved absolute mastery is familiar now. Within two years of the death of Nadezhda Alliluyeva the great purge had been launched, ending with the notorious treason trials and the killing of the chief of General Staff and half the higher command of the Red Army — the army for whose tanks and guns so much had been sacrificed for so many years. First the Old Bolsheviks were physically destroyed, then a great many of the younger ones who had helped Stalin defeat the old, then the rank and file in droves, so that within three years the Communist Party had been virtually extinguished and replaced — replaced by men who were promoted swiftly into dead men's shoes, and who escaped liquidation because they were more ruthless, more corrupt, more sycophantic than their colleagues.

Out of this lot the new ruling class of the Soviet Union was fashioned. And the men who rule the Soviet today owed their careers and their promotion to them — only one of whom, amazingly, managed to retain his broad humanity, hand in hand with exemplary brutality, after his master's death: Nikita Khrushchev.

There is no need here to go on about the purges, about the labour camps. What I have tried to show is how Stalin is still part of the Soviet Union today even though he is not mentioned much, and how the present Soviet leadership cannot escape complicity in his crimes. For Brezhnev today accepts Stalin and all he stood for, no less than Zinoviev and Bukharin accepted him in an earlier age, and Malenkov and Khrushchev in a later one.

JUST AS the comrades could not afford to denounce Stalin in 1930, so Brezhnev cannot afford to denounce him today, even if he wishes to. For Stalin was the Party, and the Party was the creation of Lenin, who discovered, encouraged and promoted Stalin, and handed over the machinery of repression which Stalin had only to expand and perfect.

One day, perhaps, it will be possible to sort out the good from the bad in the man and his achievements — or at least the sensible from the lunatic. For with all his madness Stalin had tremendous qualities, but until it is possible inside Russia for historians to stand away from him, investigate his career and his nature in detail, sort out which of his actions were his own, freely taken, which were forced upon him by movements beyond his control — until this is possible we cannot hope to assess the real nature of the Soviet society which he dominates even today.

The mixture of qualities is bewildering. The great power of will which carried him through his war against the Russian people and the Communist Party in the '30s would have been worthy of a decent cause. And in the fight against Hitler it found that cause. Indeed, Stalin's strength and weakness are perfectly displayed in his approach to that war, his initial abject failure, his ultimate success and his corruption of that success.

First, the over-cautious, profoundly cynical approach to the growth of the Nazi Party, an attitude based on ignorance and an absolute failure of imagination, assisting the destruction of social democracy in Germany and betraying the German Communist Party itself. Then the inconsistencies of his approach to collective security — the appeal to England and France, even as he sought to cripple their societies, to stand with him against Nazi Germany. Finally, the pact with Hitler, the partitioning of Poland and the astonishing attempt to buy Hitler's friendship with material destined for his own annihilation.

After the invasion of Finland to strengthen the Leningrad defences came the shocked discovery that by massacring a great part of the Red Army high command and half the officer corps he had destroyed the morale of that army and delivered it into the hands of inferior commanders. And after that came the disgrace — there is no other word for it — of his failure when Hitler attacked in the summer of 1941, his refusal to believe in that attack, so that his troops were forbidden to defend themselves at first, even as they were being overrun — and the consequent encirclement and destruction of the flower of the Red Army.

IT WAS THEN that hysteria took over. For some weeks in a state of nervous collapse Stalin hid himself away from the world as the Germans smashed through towards Moscow, Leningrad and Kiev — and then recovered in time to share with Zhukov the credit for saving Moscow. He never looked back. The political and police generals were shot or sacked. Eternal Russia and Holy Church were invoked in the fight against the infidel. Brilliant commanders, like Rokossovsky, were hauled out of prisons and labour camps and put in charge of armies and army groups, together with gifted newcomers, swiftly

(Continued overleaf)

promoted. The officers were given back the epaulettes torn from the shoulders of their forebears in 1917. The Soviet army became one of the finest fighting machines. And Stalin himself was now a byword for courage, steadiness and sheer nerve — most marked in the way he held back desperately needed reinforcements at Stalingrad until he could build up a new army of highly trained reserves strong enough to turn defeat into victory.

Yet with all this he was the old Stalin, ruthlessly and quite unnecessarily exposing his armies to casualties on a massive scale; shooting, and encouraging his commanders to shoot out of hand, any officer who might be suspected of falling in his duty; displaying the visage of the hangman to all those unfortunates who had been captured by the Germans and yet survived; rounding up and deporting to Siberia and Gulag whole nations both inside and outside the Soviet Union.

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How to sort all this out? And I touch only the fringe of the contradictions of this extraordinary man. How to equate the man who was too stupid to turn the Marshall Plan to his advantage and use American help to build up a Soviet Union shattered and exhausted by the war, who quite unnecessarily antagonized the West and called NATO into being by his behaviour in Eastern Europe, who so mis-read Tito and the Yugoslavs that he could not begin to believe they would defy him (and was then so taken aback that he did not know what to do) — how to reconcile this short-sighted, bullying ignorance with the cool, detached Machiavellism of the man who watched half the world embroil itself on one side or another in Korea without engaging a single Soviet soldier?

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made drunk half the time, and rendered silly by endless half-jocular, half-malevolent ragging — and by lack of sleep: the very men who year after year stood like expressionless, sinister zombies on Lenin's Mausoleum to intimidate the Russian people and the world — who went in fear of their lives, shouted at, terrorized, not knowing from one hour to the next whether they would survive until the next day (some did not)... And the master himself, in his last days riddled with suspicion, screaming for revenge — the great schemer who, because he knew more about conspiracy than anybody in the world, feared it more than anybody in the world... So that when he died, at that very moment, he was preparing to convulse the Soviet Union with another gigantic purge.

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That was 25 years ago. The doctors were freed. The secret police chief, Lavrenti Beria, and many of his senior lieutenants were shot, with or without trial. Slowly the labour camps were opened and prisoners in their millions, generally condemned for nothing at all, crept out into the light — the

survivors of tens of millions. Three years later Khrushchev made his famous secret speech, condemning his late master for succumbing to "the cult of personality" and for his crimes against the Communist Party. But no mention was made of his crimes against the peasants, against the ordinary people of the Soviet Union. And try as Stalin's successors might to liberalize the regime, they did not know how to do so — without risking the sort of explosions that took place in Hungary and Poland.

THEY DO NOT KNOW to this day, although they are still trying — not as hard as Khrushchev tried — if only because the political system they have inherited is so signally inefficient. It is just arguable that Stalin's methods had some point when it came to forcing a backward country rapidly through the cruder stages of an industrial revolution — the iron age, as it were. They had no point at all when Russia moved into the steel age. In the electronic age they are useless. Brezhnev and his friends have not sought to return to the cruder forms of coercion, but they have not yet found an alternative method to take their place.

This is why Stalin still lives. The system he bequeathed to the Russians of today was Lenin's system, its oppressive features monstrously and grotesquely exaggerated by him — but with the connivance of the Party as a whole. If Brezhnev and his comrades decided to try to tell the truth about him it would mean the end of their own authority. They cannot afford to let Stalin die. □ By arrangement with the London "Observer." Second of two articles.

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A TITLE like this and a book like this will strike some people as revoltingly out. Others will find it good reading. The author, a competent writer who has published 18 mysteries, easily gets away with such chapter headings as "First Steps in Communication" and "Listening to your cat."

Since I have been conversing with mine for years, and in three languages (several friends have been sickened when I explain that, with all the Hebrew she hears on the street, I don't want her to forget her English and German) I naturally found much comfort in seeing the phenomenon in cold print, and in a reprint at that.

The author's most radical thesis is that cats understand much more than simpleminded concepts like "naughty naughty" or "pretty kitty." She says, for instance, that if you are taking the cat on a trip, "you must explain to him where you are going, by what form of transportation and how long the journey will take." She adds, and who can blame her, "It may sound fanciful, but I can assure you that cats are much better behaved ... if they have been briefed in advance." A friend of mine who acquired this book confessed that she hid it when guests arrived, not wishing to be considered entirely cuckoo.

The author's style and approach are similar to that torrent of American "how to" books that give 27 easy steps and eight helpful techniques for becoming happier, healthier, thinner, richer, etc. Here, scaled down to pussycat, it is somehow a bit easier to take, with analyses that will seem perfectly sound to involved cat owners.

For example, her description of "the cry of indignation" is that its "chief characteristic is self-righteousness" and that "it is a single, high note uttered in short, sharp syllables and indicates that the cat has a legitimate grouse." And then there is "the silent miaow," attributed with scholarly correctness to the late Paul Gallico. In this play, "the mouth opens, the head goes back, all the gestures of meowing are there, but no sound emerges."

THERE IS a good story about the French writer Colette, who loved cats as much as she hated visiting B. Kliban (published by English-speaking countries, for she knew no English. One evening in New York she saw a cat on the street "and of course went over to speak to it." After "a satisfactory exchange of pourparlers, Colette turned to her human companion with a brilliant smile. 'Enfin!' she said. 'Quelqu'un qui parle Français!' (Finally, somebody who speaks French!)"

If you want, as another source, a he-man sort of mystery writer, no



"Slapkin Housekeeping" by Beatrice Potter. P.G. Wodehouse's Webster, Saki's Tabernory, Kipling's Cat that Walked by Himself and Eliot's Macavity are unholished in "The Book of Cats" edited by George MacBeth and Martin Booth (Penguin, £2.95). Paintings by Bonnard, Goya, Picasso, Chagall and Hookway contribute to a rich medley of prose, poetry and pictures in praise of the pussycat. A.B.

Miaow Tse-tongue..

HOW TO TALK TO YOUR OAT by Patricia Moyes. New York, Signet, pp. \$1.50 Helga Dudman

less than John D. MacDonald has written a wonderful cat book, *The House Guests* (published by Fawcett; though I don't think it is available here.) It is so full of detailed observations about the author's two cats that one would think he had spent years doing nothing but watching them, with never a spare moment for Travis McGee.

Yet another fine cat book, a collection of cat cartoons by B. Kliban (published by Workman) also deals with the language problem and provides, among others, the following list of cat words: 1. Now? 2. Wow 3. Prowl 4. Wackawacks (this one with the footnote, "not widely used." A cat in one of the cartoons is saying firmly, "trout trout." There is endless further data; the danger lies in giving too much of it for people who find the subject ridiculous, and too little for those who find it fascinating. And

instructions to her kittens. Siamese cats, as their owners can never tell in you in sufficient detail, are especially garrulous. But I am a fan of the common, ordinary, underprivileged alley cat, who will flower in intellectual surroundings. There are tremendous rewards in taking in the homeless and supporting the S.P.C.A.; snobbishness about animals is just another indication of our crisis in values, as my cat has often pointed out to me.

PATRICIA MOYES, refuting the notion that "to be absorbed by cats one must be slightly crazy, drowsy, eccentric, and/or a frustrated spinster," mentions an attractive American family, a doctor and his wife and their teenage children, who "never have fewer than 50 cats in their home," mostly unwanted, crippled, scared, and absolutely marginal animals.

She also refers to Dr Lucile St. Hoyme, associate curator of Physical Anthropology at the Smithsonian Institute in Washington, who has long been observing the behaviour of groups of cats. I do this, in a small way, in my back yard and testify that few occupations are more interesting, or as endlessly open to discoveries.

Cats are chic in America these days, partly because they are so much less trouble than dogs; visiting Americans are still horrified by the state of stray animals here in the Middle East.

Which brings us to Mohammed: according to legend, he was a great cat lover, and once cut off a piece of his robe rather than disturb his pet who was sleeping thereon. Most cat books contain such lore; *How To Talk To...* is also padded out with advice on cat history and care, which is old hat to the experienced owner but insufficient for the novice.

For real topicality, the cat goddess Ubasti of our new friends the Egyptians is mentioned in Patricia Moyes' potted history: the ancient Egyptians revered cats and loved them as pets. When I go to Egypt it will not be just to Cairo with the Israeli herd, but to the site of the ancient city of Bubastis in Lower Egypt (Pi-beseth, mentioned in Ezekiel 80, 17). The goddess Ubasti, we now all ought to know, had a "mild and playful character" but her annual festival is said to have been "a very riotous affair." (*Enc. Brit.*)

For even-handedness, I ought to mention the book's main blurb, which describes it as having "elegant humour"; the quote is from Mordecai Siegal, *Pets Editor of House Beautiful*. The line on the cover, "The art of Purr-fect communication..." is inexcusable. □

...and Evelyn Wuff

THE LITERARY DOG edited by William E. Maloney and J.C. Surrés. New York, Berkeley Windhover, 127 pp. \$7.95. David Mesher

this famous "Checkers" speech, another joke). Along the way, we get a wide-ranging, usually affectionate, always entertaining sample of how dogs have appeared in our literature and to ourselves. You can probably guess what some of the selections are —

But the most interesting article is also the most unexpected — Raymond A. Sokolov's "Man Bites Dog Poode and Finds Some Are to His Liking."

Have you ever wondered what your dog really thinks of the food you give him? Have you ever been tempted to taste it? What are you, some kind of weirdo? For those with a merely academic interest, Sokolov has already done the research — in the form of a combined human and canine taste-test. Unfortunately (for us, no doubt fortunately for him), Sokolov had no access to Israeli dog foods, and was reduced to sampling the popular American dry varieties. His comments are, well, flavourful. And you might just try those dog biscuits on your coffee table. □

Pioneers

ART TODAY by Edward Lucie-Smith. London, Phaidon, 504 pp. £11.95.

BAFFLED BY modern art? Edward Lucie-Smith does not want you to die with the Philistines; his purpose is to give you a chance to see art — new art — this week at "Hadran" (Tel. 08-425-161) and at Beth Hatefutsoth.

Photographer Roman Vishniak. (Jewish Life in Poland 1938-1939. Zion Auditorium, Tel. 08-425-161). The slide in the main lobby. The slide photographs by Micha Bar-Am.

BOOK "Children's Literature in Israel (Ofer)" with: Children's Literature in the Period of the Mandate. Copyright from the Haskala Magazine.

on Auditorium, Beth Hatefutsoth. Ad. Hebrew. 3th Aviv University campus (gate Nowa) and ...

best illustrated survey of its kind, I marvel at the fact that I have lived through one of the richest periods in the development of art — and that most people, even those that go to museums here — have had so little chance to form any real acquaintance with it.

Every major achievement in art since the Middle Ages has represented a break with the past but it was not until the 'Fifties that this fact became a recognised *etno* *nom*. Pioneer or perish! More invention in art has been telescoped into the last few decades than in the last few hundred years. It is not surprising that, for the moment, the wells of invention seem to have run dry. Lucie-Smith's *Art Today*, completed nearly two years ago (and featured at our last International Book Fair) is still "art today." I recommend it as the best — and cheapest — way to catch up.

There are no less than 377 mouth-watering illustrations in full colour: the essays begin with Matisse and the Fauves and cover Abstract-Expressionism; Neo-Dadaism; Pop art in all its ramifications; Optical and Kinetic art; "Post painterly" abstraction; Minimal art and sculpture; Happenings and Environmental art; Earth and Concept art; and finally, Superrealism in painting and sculpture. There are no value judgements and the notes on many important artists are distressingly brief, though many are allowed to speak for themselves. Still, it is a huge and surprisingly rounded-out picture, though a bit short on some women artists, notably Eva Hesse. But then this is not, I'm glad to say, an encyclopaedia, though Lucie-Smith tops off this moveable feast with potted biographies of all the artists mentioned and illustrated. (Some of the works reproduced are now on show in the Ludwig Collection selection at the Tel Aviv Museum.) An excellent buy. □ MEIR RONNEN

The officers were given back the epaulettes torn from the shoulders of their forebears in 1917. The Soviet army became one of the finest fighting machines. And Stalin himself was now a byword for courage, steadiness and sheer nerve — most marked in the way he held back desperately needed reinforcements at Stalingrad until he could build up a new army of highly trained reserves strong enough to turn defeat into victory.

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That was 25 years ago. The doctors were freed. The secret police chief, Lavrenti Beria, and many of his senior lieutenants were shot, with or without trial. Slowly the labour camps were opened and prisoners in their millions, generally condemned for nothing at all, crept out into the light — the

survivors of tens of millions. Three years later Khrushchev made his famous secret speech, condemning his late master for succumbing to "the cult of personality" and for his crimes against the Communist Party. But no mention was made of his crimes against the peasants, against the ordinary people of the Soviet Union. And try as Stalin's successors might to liberalize the regime, they did not know how to do so — without risking the sort of explosions that took place in Hungary and Poland.

THEY DO NOT KNOW to this day, although they are still trying — not as hard as Khrushchev tried — if only because the political system they have inherited is so signally inefficient. It is just arguable that Stalin's methods had some point when it came to forcing a backward country rapidly through the cruder stages of the industrial revolution — the iron age, as it were. They had no point at all when Russia moved into the steel age. In the electronic age they are useless. Brezhnev and his friends have not sought to return to the cruder forms of coercion, but they have not yet found an alternative method to take their place.

This is why Stalin still lives. The system he bequeathed to the Russians of today was Lenin's system, its oppressive features monstrously and grotesquely exaggerated by him — but with the connivance of the Party as a whole. If Brezhnev and his comrades decided to try to tell the truth about him it would mean the end of their own authority. They cannot afford to let Stalin die.

By arrangement with the London "Observer." Second of two articles.

A TITLE like this and a book like this will strike some people as revoltingly oute. Others will find it good reading. The author, a competent writer who has published 13 mysteries, easily gets away with such chapter headings as "First Steps in Communication" and "Listening to your cat."

Since I have been conversing with mine for years, and in three languages (several friends have been slackened when I explain that, with all the Hebrew she hears on the street, I don't want her to forget her English and German) I naturally found much comfort in seeing the phenomenon in cold print, and in a reprint at that.

The author's most radical thesis is that cats understand much more than simpleminded concepts like "naughty naughty" or "pretty kitty." She says, for instance, that if you are taking the cat on a trip, "you must explain to him where you are going, by what form of transportation and how long the journey will take." She adds, and who can blame her, "It may sound fanciful, but I can assure you that cats are much better behaved... if they have been briefed in advance." A friend of mine who acquired this book confessed that she hid it when guests arrived, not wishing to be considered entirely cuckoo.

The author's style and approach are similar to that torrent of American "how to" books that give 27 easy steps and eight helpful techniques for becoming happier, healthier, thinner, richer, etc. Here, scaled down to pussycat, it is somehow a bit easier to take, with analyses that will seem perfectly sound to involved cat owners.

For example, her description of "the cry of indignation" is that its "chief characteristic is self-righteousness" and that "it is a single, high note uttered in short, sharp syllables and indicates that the cat has a legitimate grouse." And then there is "the silent miaow," attributed with scholarly correctness to the late Paul Gallio. In this ploy, "the mouth opens, the head goes back, all the gestures of meowing are there, but no sound emerges."

THERE IS A good story about the French writer Colette, who loved cats as much as she hated visiting English-speaking countries, for she knew no English. One evening in New York she saw a cat on the street "and of course went over to speak to it." After "a satisfactory exchange of pourparlers, Colette turned to her human companion with a brilliant smile. 'Enfin!' she said. 'Quelle un qui parle Français!' (Finally, somebody who speaks French!)"

If you want, as another source, a he-man sort of mystery writer, no



"Simpkin Housekeeping" by Beatrice Potter, P.G. Wodehouse's Webster, Saki's Tobermory, Kipling's Cat that Walked by Himself and Eliot's Macavity are anthologized in "The Book of Cats" edited by George MacBeth and Martin Booth (Penguin, 22.55). Paintings by Bonnard, Goya, Picasso, Chagall and Hockney contribute to a rich medley of prose, poetry and pictures in praise of the pussycat. A.B.

Miaow Tse-tongue..

HOW TO TALK TO YOUR CAT by Patricia Moyes. New York, Signet, pp. \$1.50

Helga Dudman

less than John D. MacDonald has written a wonderful cat book, *The House Guests* (published by Fawcett; though I don't think it is available here.) It is so full of detailed observations about the author's two cats that one would think he had spent years doing nothing but watching them, with never a spare moment for Travis McGee.

Yet another fine cat book, a collection of cat cartoons by E. Kilban (published by Workman) also deals with the language problem and provides, among others, the following list of cat words: 1. Now? 2. Wow 3. Frowl 4. Wackawacka (this one with the footnote, "not widely used.") A cat in one of the cartoons is saying firmly, "trout trout."

There is endless further data; the danger lies in giving too much of it for people who find the subject ridiculous, and too little for those who find it fascinating. And

since cats do have mysterious powers (their biological life span, by the way, is twice that of a dog's), there are even people who cannot bear being near a cat. I am sure there is nothing really wrong with such people.

I HAVE BEEN accused of being an intellectual snob; but I have never had a boring conversation with my cat. These are carried on not only in Hebrew, English, and German, but also in the "trout trout" type of communication. On such occasions I may say "whanh." Then the cat says "whanh." Then I say it again, and wonder what might be crossing the minds of sober citizens who pass along on the other side of my front door.

The cat is a great conversationalist. The dog, whom I greatly admire, is just not in the same class. A dog's range is more or less limited to the bark, the yelp, the growl, and the whine. Cats, on the other hand, have a huge range of vocal communication directed to humans, quite apart from the tomcat yowl, the mating aria, and the mother's educational little calls and in-

...and Evelyn Wuff

THE LITERARY DOG edited by William E. Maloney and J.C. Suarés. New York, Berkeley Windhover, 127 pp. \$7.95.

David Mesher

(his famous "Checkers" speech, another joke). Along the way, we got a wide-ranging, usually affectionate, always entertaining sample of how dogs have appeared in our literature and to ourselves. You can probably guess what some of the selections are —

Pope's "His Highness's Dog at Kew," Elizabeth Barrett Browning's "Flush" (but, oddly, nothing from Virginia Woolf's wonderful biography of a dog by that same name), Eric Knight's "Lassie Come-Home," Mikhail Bulgakov's "Heart of a Dog." Jewish sources are understandably few — a one-liner each from King Solomon and Jesus (on dogs he's definitely Jewish) — and it's not hard to see why, with everyone from little children to grown hasidim crying "Imale!" at the approach of even the most innocuous of man's best friends.

instructions to her kittens. Siamese cats, as their owners can never tell in you in sufficient detail, are especially garrulous. But I am a fan of the common, ordinary, underprivileged alley cats who will flower in intellectual surroundings. There are tremendous rewards in taking in the homeless and supporting the S.P.C.A.; snobbishness about animals is just another indication of our crisis in values, as my cat has often pointed out to me.

PATRICIA MOYES, refuting the notion that "to be absorbed by cats one must be slightly crazy, dowdy, eccentric, and/or a frustrated spinster," mentions an attractive American family, a doctor and his wife and their teenage children, who "never have fewer than 50 cats in their home," mostly unwanted, crippled, scared, and absolutely marginal animals.

She also refers to Dr Lucile St. Heyme, associate curator of Physical Anthropology at the Smithsonian Institute in Washington, who has long been observing the behaviour of groups of cats. I do this, in a small way, in my back yard and testify that few occupations are more interesting, or as endlessly open to discoveries.

Cats are chic in America these days, partly because they are so much less trouble than dogs; visiting Americans are still horrified by the state of stray animals here in the Middle East.

Which brings us to Mohammed; according to legend, he was a great cat lover, and once cut off a piece of his robe rather than disturb his pet who was sleeping thereon. Most cat books contain such lore; *How To Talk To...* is also padded out with advice on cat history and care, which is old hat to the experienced owner but insufficient for the novice.

For real topicality, the cat goddess Ubasti of our new friends the Egyptians is mentioned in Patricia Moyes' potted history; the ancient Egyptians revered cats and loved them as pets. When I go to Egypt it will not be just to Cairo with the Israeli herd, but to the site of the ancient city of Bubastis in Lower Egypt (Pi-Bubasth, mentioned in Ezekiel 30, 17). The goddess Ubasti, we now all ought to know, had a "mild and playful character" but her annual festival is said to have been "a very riotous affair." (*Enc. Brit.*)

For even-handedness, I ought to mention the book's main blurb, which describes it as having "elegant humour"; the quote is from Mordecai Siegal, *Pets Editor of House Beautiful*. The line on the cover, "The art of Purr-fect communication..." is inexcusable.

But the most interesting article is also the most unexpected — Raymond A. Sokolov's "Man Bites Dog Foods and Finds Some Are to His Liking."

Have you ever wondered what your dog really thinks of the food you give him? Have you ever been tempted to taste it? What are you, some kind of weirdo? For those with a merely academic interest, Sokolov has already done the research — in the form of a combined human and canine tastest. Unfortunately (for us, no doubt fortunately for him), Sokolov had no access to Israeli dog foods, and was reduced to sampling the popular American dry varieties. His comments are, well, flavourful. And you might just try those dog biscuits on your coffee table.

An excellent buy. MEIR RONNEN

Pioneers

ART TODAY by Edward Lucie-Smith. London, Phaidon, 504 pp. £11.95.

BAFFLED BY modern art? Edward Lucie-Smith does not want you to die with the Philistines; his purpose is to give you a chance to see and hear new art.



best illustrated survey of its kind, I marvel at the fact that I have lived through one of the richest periods in the development of art — and that most people, even those that go to museums here — have had so little chance to form any real acquaintance with it.

Every major achievement in art since the Middle Ages has represented a break with the past but it was not until the 'Fifties that this fact became a recognised *quæ nota*. Pioneer or perisher! More invention in art has been telescoped into the last few decades than in the last few hundred years. It is not surprising that, for the moment, the wells of invention seem to have run dry. Lucie-Smith's *Art Today*, completed nearly two years ago (and featured at our last International Book Fair) is still "art today." I recommend it as the best — and cheapest — way to catch up.

There are no less than 877 mouth-watering illustrations in full colour: the essays begin with Matisse and the Fauves and cover Abstract-Expressionism; Neo-Dadaism; Pop art in all its ramifications; Optical and Kinetic art; "Post painterly" abstraction; Minimal art and sculpture; Happenings and Environmental art; Earth and Concept art; and finally, Surrealism in painting and sculpture. There are no value judgements and the notes on many important artists are distressingly brief, though many are allowed to speak for themselves. Still, it's a huge and surprisingly rounded-out picture, though a bit short on some women artists, notably Eva Hesse. But then this is not, I'm glad to say, an encyclopedia, though Lucie-Smith tops off this moveable feast with potted biographies of all the artists mentioned and illustrated. (Some of the works reproduced are now on show in the Ludwig Collection selection at the Tel Aviv Museum).

An excellent buy. MEIR RONNEN

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The Book of Cats

From subject to object

Meir Ronnen

UNTIL the 20th century painters always painted things. Everyday objects appeared in Hellenistic and Roman art, but it was not until the rise of genre painting in 16th century Flanders that everyday objects were separated from the backgrounds of religious and moralistic painting and began to be found worthy of appearing as the subject itself.

It is paintings from this period that open a new show of works from the Israel Museum's collections entitled "From Still Life To Object," an exhibition tracing the development, chiefly in this century, of the use of the object in art — and not just as a subject: by 1912-13 Picasso and Duchamp were using the objects themselves as art. Picasso stuck objects on his surfaces and invented collage. Duchamp was content to change a "found" object's environment as a means of pointing up its inherent artistic validity. It was only a step

from Duchamp to Dada and Surrealism, which also pointed up the magic of objects taken out of their usual context.

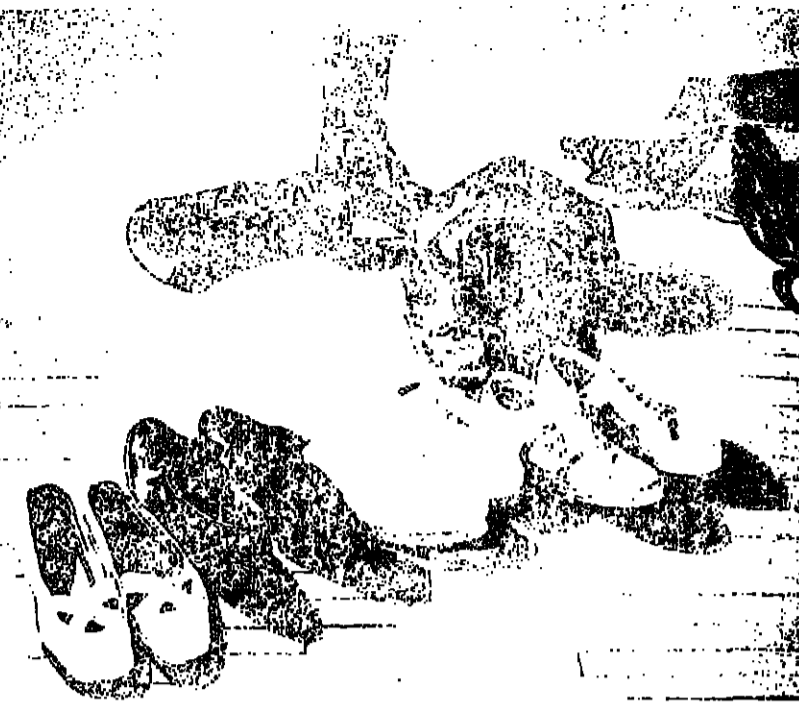
The current show goes on to give us some of the Pop artists who combined objects with paintings; and the French New Realism, which employed everyday objects, even waste, in building fantastic machines (Tinguely) or bizarre fillings (Arman). Then came the era of conceptual art, with the object documented by the camera; and finally American Hyper-realism, with its use of both photographic enlargements and a partial return to 17th century *trompe l'oeil*.

This big display is a reminder of the growing riches of the Israel Museum and the breadth of its collections of painting and sculpture. It is good to see old favourites like the Magritte and the little Morandi still life, which glows with a light of its own. A fine recent acquisition is the large freely-painted realist canvas by Lowell Nesbitt. There must be

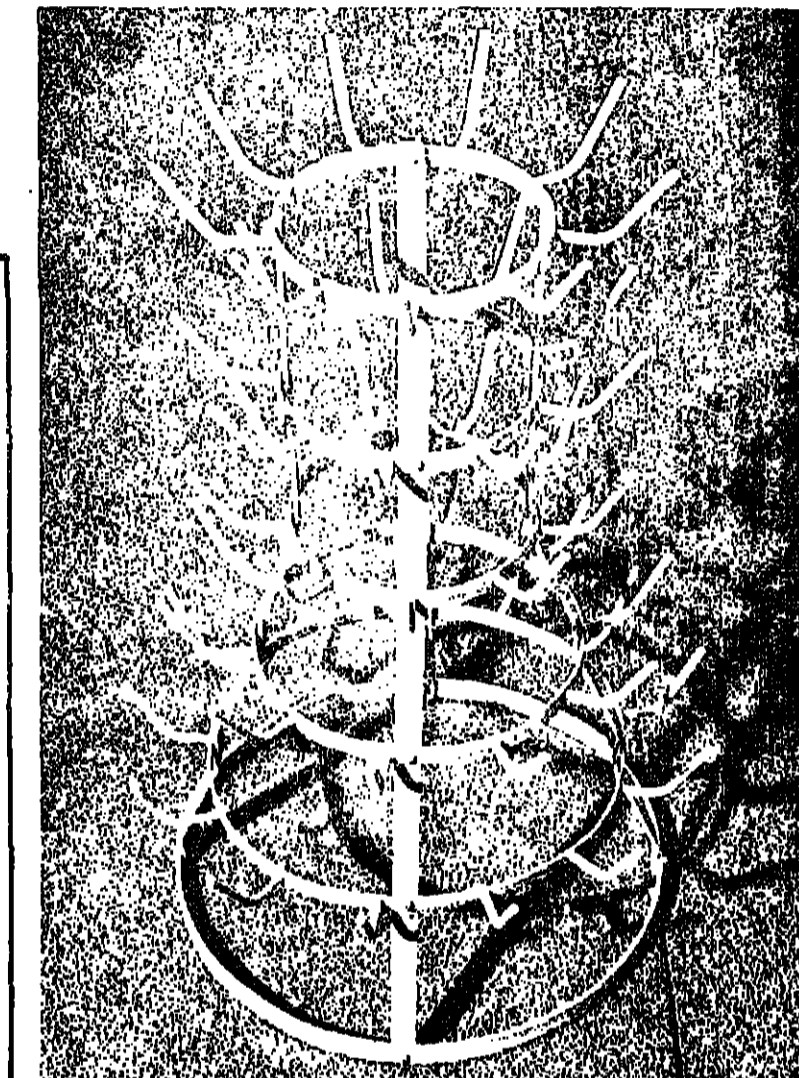
something here for everyone, constructivism aside.

VISITORS looking for the object in Impressionism will have to wait until the autumn. We have been asked to announce that the controversial Florshelmer Pavilion for Impressionist and post-Impressionist art will be closed for "finishing" until September. Efforts are being made to add additional artificial lighting in order to eliminate the shadows from the ceiling grid, though the original idea was to use only natural light; and to smooth off the heavy concrete grid with plaster and paint.

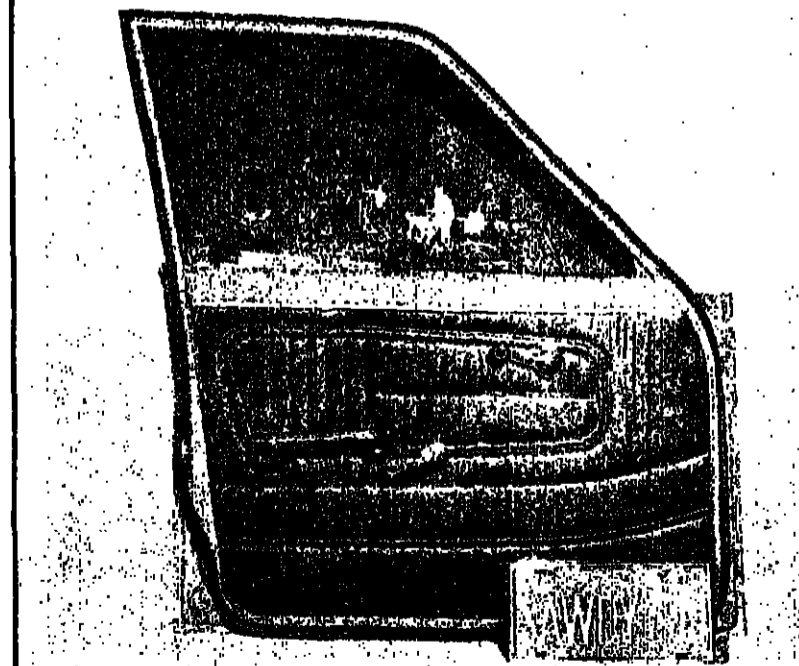
EVE MENES shows a large number of watercolours and canvases of landscapes that betray a preoccupation with effects rather than with the problems of composition and colour harmony. Also at the same venue, NANCY SCHON, who works at the Jerusalem House of Quality, shows small sculptures of Jerusalem genre figures that are merely formalised illustrations and little more than tourist souvenirs. (Jerusalem Theatre Gallery for New Artists, till July 14. □)



Lowell Nesbitt (USA): "Shoe Collection," oils, 1973 ("From Still Life to Object," Israel Museum).



Marcel Duchamp: Bottle Dryer, 1914, readymade (Israel Museum).



Ed Keinhols (USA): "Sawdy A", assemblage, 1978, made of actual car door and photograph of his "Five Car Stud" sculpture depicting the castration and lynching of a black found in a car with a white woman (Israel Museum).

The heroic Streichman

Gil Goldfine

ON THE occasion of publishing a special portfolio of 11 prints, the Israeli abstractionist YEHEZKEL STREICHMAN, has augmented his graphic selection with a limited, but important number of oils, watercolours and gouache paintings. It is his first one man show since his Tel Aviv Museum retrospective in 1975.

Rather than create unique works of art for reproduction in a graphic medium, Streichman has chosen to recycle representative oil paintings that date from the early 40's to the present. Surprisingly, they are mostly figurative pieces and only one or two border on the non-objective. Each plate is beautifully printed (in as many as 36 colours by the printer-publisher Harel) and packaged in a magnificent hand bound fabric portfolio.

But it is the singularity of the oils on canvas that project the "true" Streichman, who is a sensitive artist whose paintings can be both delicately translucent while simultaneously possessing a considered and structured monumentality. This un-

doubtedly stems from Streichman's continual reference to the interior-exterior (window-tree, trellis-vine, door-landscape), a theme that also occupied Matisse and Bonnard throughout their careers.

Streichman is an excellent colourist. His critical eye easily copes with the balance and nuance of light and shade, shape and volume. Like Matisse and Bonnard, he carries the natural spectrum into emotional abstracted ranges that make one's nerve ends stand up and take notice.

Of the grand triumvirate of first generation Israeli abstractionists (and pillars of the New Horizons group) it is Streichman, more than Zaritsky or Stenzelsky, who has maintained and nurtured a "Euro-Med" standard, especially a French painterly attitude.

This devotion does not pronounce frivolity or decoration but essential feelings touched by observation. Today, looking at Streichman's large canvases of the past two years, it is difficult to contain them within the established "lyrical" camp and its descriptive accompaniment. They no longer display an "orchestrated poetry" or a "musical whimsey." They are distinguished by a heroic, yet atmospheric, space speckled with a

myriad of overworked brush strokes that close ranks to form veiled surfaces. Streichman's uniqueness lies in his ability to juggle a picture in a way that the grand manner and infinite sense never infuse on the intimacy of the natural or subjective influences. (Riebenfeld Gallery, Simtat Mazal Gdi, Old Jaffa).

AVI OHANA weaves a weird landscape with uncontrolled arabesques and a palette of shockingly ostentatious colours. Scenes that clasp Freud and H.G. Wells to the Austrian realist Brauer are born from undulating hillocks that grow from ripe phallic pods into a "crescendo" of erotic iconography. It's a place where male and female sexual organs, properly disguised, prance and squiggle in the dim twilight hour. Lipstick pinks, reds, oranges, turquoise, acidic greens, violets and icy blues are more sensational than they are functional or illusionistic. And when used to narrate subconscious convulsions they add up to a ritualistic purge rather than the art of painting. The only quality that keeps one looking at Ohana's canvases is his acceptable technique, one based on soft sable brushing to create integrated sfumato affects. (Shulamit Gallery, 16 Japhet, Jaffa, till July 20).

YORAM ALON'S coloured drawings on tinted paper deal with Judaic themes, its mystical edicts and historical episodes. They are very searching and "heavy" in content. Alon's hand moves across his subject's thin contours, decorating them in wreaths and fields of flowering buds and geometric, kaleidoscopic, shapes. He also simulates synagogue interiors, creating illuminated arches and drapery. Interest is generated by his stream of consciousness and by one's ability to indulge oneself in pretty dreams. Viewing Alon's work is akin to driving through a landscape designed by Hermann Hesse and Maimonides. (Old Jaffa Gallery, 14 Simtat Mazal Arie, Old Jaffa, till July 15).

SIMCHA SHIRMAN'S photographs have made an about face, from studio drama to low key candid shooting. His professional standards, however, have not ebbed. (White Gallery, 4 Habimah Square, Tel Aviv, till July 15). □



Yehezkel Streichman: print after painting (Riebenfeld Gallery, Old Jaffa).

The Weekend Dry Bones

PRESENTING: A TREASURY OF KISSINGER NOSTALGIA



YES FRIENDS, HENRY'S BACK IN TOWN...AND THIS TIME IT'S A "PRIVATE" VISIT...

AND SINCE THE GOOD DOCTOR ISN'T INVOLVED IN DELICATE NEGOTIATIONS OR MID-EAST SHUFFLING...

WE THOUGHT WE'D OPEN OUR GRAB-BAG OF KISSINGER GOODIES...AS HENRY WOULD PUT IT: "VAT DA HECK!"

CLASSIC KISSINGER JOKE (CIRCA 1974)

A PLANE IS FLYING HIGH OVER THE ANDES. SUDDENLY:	THIS IS YOUR PILOT...WE HAVE BEEN HIT BY LIGHTNING...	I'VE GOT MY PARACHUTE AND I'M JUMPING...	THE NOW PILOTLESS PLANE CARRIES FIVE PASSENGERS: DR K., PRESIDENT FORD, EX-PRESIDENT NIXON, AN OLD PRIEST AND A HIPPIE...
A TERRIBLE DISCOVERY IS MADE:	THERE ARE ONLY FOUR 'CHUTES' FOR THE FIVE OF US!!	EX-PRESIDENT NIXON, A MAN OF HISTORY, CERTAINLY DESERVES ONE PARACHUTE	AND NIXON GRABS A CHUTE AND JUMPS. AND IF AN EX-PRESIDENT IS TO BE SAVED WHAT ABOUT A PRESIDENT?
AND SO KISSINGER JUMPS	MY SON I AM AN OLD PRIEST I HAVE LED A GOOD LIFE...TAKE THE LAST CHUTE AND DEVOTE YOUR LIFE TO GOOD WORKS	THAT WON'T BE NECESSARY FATHER...	WE STILL HAVE TWO CHUTES.
AND SO FORD GRABS A CHUTE AND JUMPS... LEAVING HENRY, THE PRIEST, THE HIPPIE, AND TWO CHUTES!	AS THE SMARTEST MAN IN THE WORLD I CLAIM ONE OF THE TWO REMAINING PARACHUTES!	SOUTH-EAST ASIA HAS A PEACE BECAUSE OF ME...THE MID-EAST IS IN MY HANDS... I AM INDISPENSABLE!!	KISSINGER PUZZLE Q. HOW MANY KISSINGERS CAN YOU FIND HIDDEN AMONG THESE VIETNAMESE BOAT PEOPLE? LOOK CAREFULLY!
ANSWER: 12NO 379N15 4.0N	OF COURSE, WHEN THE DEAD HORSE COMES TROTTING BACK INTO TOWN...	GULP	

كنا من الاصل